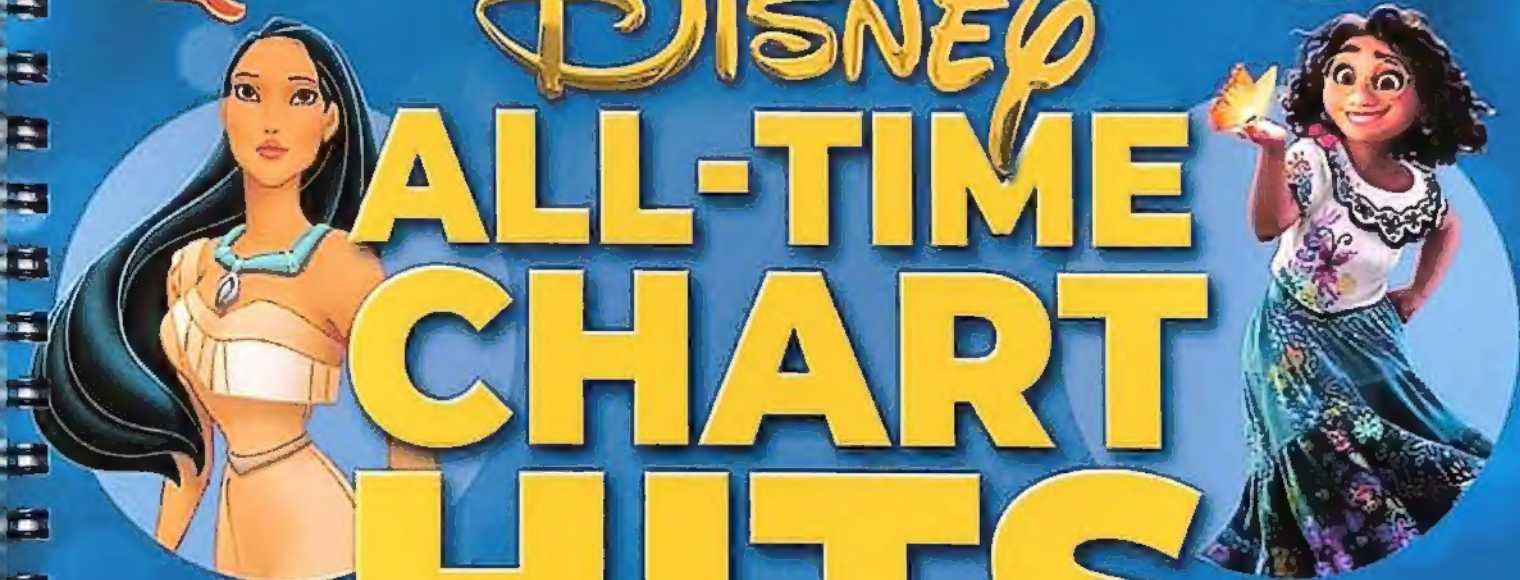


Disney ALL-TIME CHART HITS | PIANO • VOCAL • GUITAR



Disney ALL-TIME CHART HITS



PIANO • VOCAL • GUITAR



ALL-TIME CHART HITS

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|------------------------------------|---|
| 2 All of You | 120 Love Is an Open Door |
| 16 Beauty and the Beast | 128 Nobody Like U |
| 20 Can You Feel the Love Tonight | 105 Show Yourself |
| 24 Circle of Life | 134 Someday |
| 30 Colors of the Wind | 138 Surface Pressure |
| 50 Do You Want to Build a Snowman? | 146 Try Everything |
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| 74 Go the Distance | 178 What Else Can I Do? |
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(Aladdin's Theme) |
| 84 Immortals | 194 You'll Be in My Heart
(Pop Version)* |
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ALL OF YOU

from ENCANTO

Music and Lyrics by
LIN-MANUEL MIRANDA

Gently

B5

1, 2 3

The piano introduction is in 4/4 time with a key signature of three sharps (F#, C#, G#). It begins with a treble clef and a piano (p) dynamic marking. The melody starts on a whole note B5, followed by a half note G#4, and then a quarter note F#4. The bass line consists of a steady eighth-note pattern: C#3, D#3, E#3, F#3, G#3, A#3, B3, C#4, D#4, E#4, F#4, G#4, A#4, B4, C#5, D#5, E#5, F#5, G#5, A#5, B5, C#6, D#6, E#6, F#6, G#6, A#6, B6, C#7, D#7, E#7, F#7, G#7, A#7, B7, C#8, D#8, E#8, F#8, G#8, A#8, B8, C#9, D#9, E#9, F#9, G#9, A#9, B9, C#10, D#10, E#10, F#10, G#10, A#10, B10, C#11, D#11, E#11, F#11, G#11, A#11, B11, C#12, D#12, E#12, F#12, G#12, A#12, B12, C#13, D#13, E#13, F#13, G#13, A#13, B13, C#14, D#14, E#14, F#14, G#14, A#14, B14, C#15, D#15, E#15, F#15, G#15, A#15, B15, C#16, D#16, E#16, F#16, G#16, A#16, B16, C#17, D#17, E#17, F#17, G#17, A#17, B17, C#18, D#18, E#18, F#18, G#18, A#18, B18, C#19, D#19, E#19, F#19, G#19, A#19, B19, C#20, D#20, E#20, F#20, G#20, A#20, B20, C#21, D#21, E#21, F#21, G#21, A#21, B21, C#22, D#22, E#22, F#22, G#22, A#22, B22, C#23, D#23, E#23, F#23, G#23, A#23, B23, C#24, D#24, E#24, F#24, G#24, A#24, B24, C#25, D#25, E#25, F#25, G#25, A#25, B25, C#26, D#26, E#26, F#26, G#26, A#26, B26, C#27, D#27, E#27, F#27, G#27, A#27, B27, C#28, D#28, E#28, F#28, G#28, A#28, B28, C#29, D#29, E#29, F#29, G#29, A#29, B29, C#30, D#30, E#30, F#30, G#30, A#30, B30, C#31, D#31, E#31, F#31, G#31, A#31, B31, C#32, D#32, E#32, F#32, G#32, A#32, B32, C#33, D#33, E#33, F#33, G#33, A#33, B33, C#34, D#34, E#34, F#34, G#34, A#34, B34, C#35, D#35, E#35, F#35, G#35, A#35, B35, C#36, D#36, E#36, F#36, G#36, A#36, B36, C#37, D#37, E#37, F#37, G#37, A#37, B37, C#38, D#38, E#38, F#38, G#38, A#38, B38, C#39, D#39, E#39, F#39, G#39, A#39, B39, C#40, D#40, E#40, F#40, G#40, A#40, B40, C#41, D#41, E#41, F#41, G#41, A#41, B41, C#42, D#42, E#42, F#42, G#42, A#42, B42, C#43, D#43, E#43, F#43, G#43, A#43, B43, C#44, D#44, E#44, F#44, G#44, A#44, B44, C#45, D#45, E#45, F#45, G#45, A#45, B45, C#46, D#46, E#46, F#46, G#46, A#46, B46, C#47, D#47, E#47, F#47, G#47, A#47, B47, C#48, D#48, E#48, F#48, G#48, A#48, B48, C#49, D#49, E#49, F#49, G#49, A#49, B49, C#50, D#50, E#50, F#50, G#50, A#50, B50, C#51, D#51, E#51, 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C#225, D#225, E#225, F#225, G#225, A#225, B225, C#226, D#226, E#226, F#226, G#226, A#226, B226, C#227, D#227, E#227, F#227, G#227, A#227, B227, C#228, D#228, E#228, F#228, G#228, A#228, B228, C#229, D#229, E#229, F#229, G#229, A#229, B229, C#230, D#230, E#230, F#230, G#230, A#230, B230, C#231, D#231, E#231, F#231, G#231, A#231, B231, C#232, D#232, E#232, F#232, G#232, A#232, B232, C#233, D#233, E#233, F#233, G#233, A#233, B233, C#234, D#234, E#234, F#234, G#234, A#234, B234, C#235, D#235, E#235, F#235, G#235, A#235, B235, C#236, D#236, E#236, F#236, G#236, A#236, B236, C#237, D#237, E#237, F#237, G#237, A#237, B237, C#238, D#238, E#238, F#238, G#238, A#238, B238, C#239, D#239, E#239, F#239, G#239, A#239, B239, C#240, D#240, E#240, F#240, G#240, A#240, B240, C#241, D#241, E#241, F#241, G#241, A#241, B241, C#242, D#242, E#242, F#242, G#242, A#242, B242, C#243, D#243, E#243, F#243, G#243, A#243, B243, C#244, D#244, E#244, F#244, G#244, A#244, B244, C#245, D#245, E#245, F#245, G#245, A#245, B245, C#246, D#246, E#246, F#246, G#246, A#246, B246, C#247, D#247, E#247, F#247, G#247, A#247, B247, C#248, D#248, E#248, F#248, G#248, A#248, B248, C#249, D#249, E#249, F#249, G#249, A#249, B249, C#250, D#250, E#250, F#250, G#250, A#250, B250, C#251, D#251, E#251, F#251, G#251, A#251, B251, C#252, D#252, E#252, F#252, G#252, A#252, B252, C#253, D#253, E#253, F#253, G#253, A#253, B253, C#254, D#254, E#254, F#254, G#254, A#254, B254, C#255, D#255, E#255, F#255, G#255, A#255, B255, C#256, D#256, E#256, F#256, G#256, A#256, B256, C#257, D#257, E#257, F#257, G#257, A#257, B257, C#258, D#258, E#258, F#258, G#258, A#258, B258, C#259, D#259, E#259, F#259, G#259, A#259, B259, C#260, D#260, E#260, F#260, G#260, A#260, B260, C#261, D#261, E#261, F#261, G#261, A#261, B261, C#262, D#262, E#262, F#262, G#262, A#262, B262, C#263, D#263, E#263, F#263, G#263, A#263, B263, C#264, D#264, E#264, F#264, G#264, A#264, B264, C#265, D#265, E#265, F#265, G#265, A#265, B265, C#266, D#266, E#266, F#266, G#266, A#266, B266, C#267, D#267, E#267, F#267, G#267, A#267, B267, C#268, D#268, E#268, F#268, G#268, A#268, B268, C#269, D#269, E#269, F#269, G#269, A#269, B269, C#270, D#270, E#270, F#270, G#270, A#270, B270, C#271, D#271, E#271, F#271, G#271, A#271, B271, C#272, D#272, E#272, F#272, G#272, A#272, B272, C#273, D#273, E#273, F#273, G#273, A#273, B273, C#274, D#274, E#274, F#274, G#274, A#274, B274, C#275, D#275, E#275, F#275, G#275, A#275, B275, C#276, D#276, E#276, F#276, G#276, A#276, B276, C#277, D#277, E#277, F#277, G#277, A#277, B277, C#278, D#278, E#278, F#278, G#278, A#278, B278, C#279, D#279, E#279, F#279, G#279, A#279, B279, C#280, D#280, E#280, F#280, G#280, A#280, B280, C#281, D#281, E#281, F#281, G#281, A#281, B281, C#282, D#282, E#282, F#282, G#282, A#282, B282, C#283, D#283, E#283, F#283, G#283, A#283, B283, C#284, D#284, E#284, F#284, G#284, A#284, B284, C#285, D#285, E#285, F#285, G#285, A#285, B285, C#286, D#286, E#286, F#286, G#286, A#286, B286, C#287, D#287, E#287, F#287, G#287, A#287, B287, C#288, D#288, E#288, F#288, G#288, A#288, B288, C#289, D#289, E#289, F#289, G#289, A#289, B289, C#290, D#290, E#290, F#290, G#290, A#290, B290, C#291, D#291, E#291, F#291, G#291, A#291, B291, C#292, D#292, E#292, F#292, G#292, A#292, B292, C#293, D#293, E#293, F#293, G#293, A#293, B293, C#294, D#294, E#294, F#294, G#294, A#294, B294, C#295, D#295, E#295, F#295, G#295, A#295, B295, C#296, D#296, E#296, F#296, G#296, A#296, B296, C#297, D#297, E#297, F#297, G#297, A#297, B297, C#298, D#298, E#298, F#298, G#298, A#298, B298, C#299, D#299, E#299, F#299, G#299, A#299, B299, C#300, D#300, E#300, F#300, G#300, A#300, B300, C#301, D#301, E#301, F#301, G#301, A#301, B301, C#302, D#302, E#302, F#302, G#302, A#302, B302, C#303, D#303, E#303, F#303, G#303, A#303, B303, C#304, D#304, E#304, F#304, G#304, A#304, B304, C#305, D#305, E#305, F#305, G#305, A#305, B305, C#306, D#306, E#306, F#306, G#306, A#306, B306, C#307, D#307, E#307, F#307, G#307, A#307, B307, C#308, D#308, E#308, F#308, G#308, A#308, B308, C#309, D#309, E#309, F#309, G#309, A#309, B309, C#310, D#310, E#310, F#310, G#310, A#310, B310, C#311, D#311, E#311, F#311, G#311, A#311, B311, C#312, D#312, E#312, F#312, G#312, A#312, B312, C#313, D#313, E#313, F#313, G#313, A#313, B313, C#314, D#314, E#314, F#314, G#314, A#314, B314, C#315,

Look at this fam - 'ly, A glow - ing con - stel - la - tion

So full of stars, - and ev - ry - bod - y - wants - to shine. But the

stars don't shine, - they burn, - And the con - stel - la - tions -

- shift. I think it's time - you learn: - You're

B **D#** **Ebmaj7**
ABUELA ALMA:
 more — than just — your gift — And I'm sor-ry I — held on too — tight,

F# **Ebmaj7** **F#**
 Just so a - fraid — I'd lose you — too. The mir - a - cle — is not

G#m **F#/A#**
 Some mag - ic that — you've got, The mir - a - cle is you, —

B **F#** **Ebm** **B** **F#**
 — not some gift, just you... — The mir-a-cle is you. — All of you, — all of you. —
add JULIETA, PEPA:

Em **C** **B**

CAMILO:

O - kay so... we gon - na talk a - bout Bru - no...? **BRUNO:** Yeah,
ANTONIO: That's Bru - no!

C **B**

there's a lot to say a - bout Bru - no: I'll start, o - kay, Pe - pa I'm

Em **Am**

sor - ry 'bout your wed - ding, Did - n't mean to be up - set - ting. That

B

was - n't a proph - e - cy I could just see you were sweat - ing! And I

G D C

want-ed you to know That your bro loves you so, Let it in, let it out, let it rain, let it snow, "Let it gooo..."

B Em Am

FÉLIX: That's what I'm al-ways say - ing, Bro!

BRUNO: 'Got a lot - ta 'pol - o - gies I got to say: JULIETA: Hey,

B G D

PEPA: AGUSTÍN: JULIETA:

7 Come in - to the light! The trip-lets all re - u-nite! And no

JULIETA: We're just hap-py that you're here, - o - kay? BRUNO: Uh- But- But-

C B

add PEPA: DOLORES:

mat - ter what hap-pens We're gon-na find - our - way. 7 Yo I know he nev-er left, I heard him ev - 'ry day...

ABUELA ALMA: **ANTONIO:**

What's that sound? I

TOWNSPEOPLE:

Oh, (oh,) oh, (oh,) Oh, oh!

N.C.

think it's ev-'ry-one in town...

Hey! Lay down your load

drums

TOWNSPEOPLE/ MARIANO:

(Lay down your load) (We are on-ly down the road)

We are on-ly down the road

C#m7 B/D# F# C#m7 B/D#

— We have no gifts, but we are man-y And we'll do an-y -

We have no gifts, but we are man-y And we'll do an-y -

F# B F# E

ISABELA:

thing for you! It's a dream when we work as a team. You're so strong...

TOWNSPEOPLE:

thing for you! (All of you, all of you...) -

B F# E

LUISA: **MIRABEL:** **ISABELA:** **LUISA:**

— Yeah, but some - times I cry — So do I — I

(All of you, all of you...) —

G#m **E**

may not be as strong, but I'm get-ting wis - er. —

ISABELA:
Yeah, I need sun - light and fer - ti - liz - er. C -

B **F#**

ISABELA:
MIRABEL:
Straight up — to the sky, —

LUISA:
'mon! Let's plant some-thing new and watch it fly, Straight up — to the sky, —

MIRABEL: **E** **F#** **G#m7**

— Let's go... — The stars don't shine, — they burn, — The

DOLORES & LUISA: **ABUELA ALMA:**

— Let's go... — The stars don't shine, — they burn, — The

E F# G#m/D# E F#

con-stel - la - tions glow. The sea-sons change in turn.

con-stel - la - tions glow. The sea-sons change in turn.

G#m7 Emaj7 F#

JULIETA: AGUSTÍN:

Would you watch our lit-tle girl go? She takes af-ter you.

C#m7 B/D# F# C#m7 B/D#

MIRABEL: MARIANO:

(Mariano sighs) Hey, Mar-i - a - no, why so blue? I...

TOWNSPEOPLE:

Oh, (oh,) oh, (oh,) Oh, (oh,)

F# **C#m7** **B/D#** **F#**

MIRABEL:

— just have so much love in - side... Y'know, I've got this cous-in —

oh, — (oh.) — Oh, — (oh.) — oh, — (oh.) —

C#m7 **B/D#** **F#**

DOLORES:

— too. — Have you met Do - lor - es? O - kay, I'll take it from here, - g' - bye...

Oh, — (oh.) — oh, — (oh.) —

G#m **C#m** **D#**

You talk so loud, You take care of your moth - er, and you make her proud. You

B **F#**

write your own po - e - try, ev - 'ry night when you go to sleep And I'm

B

seiz - ing the mo - ment, so would you wake up and no - tice me? —

D#7 **B** **F#**

MARIANO: Do-lor - es... I see you. **DOLORES:** And I hear you. **TOWNSPEOPLE:**

MIRABEL: YES! All of you, — all of you. —

ABUELA:

E **B** **F#** **E**

MARIANO: Let's get mar-ried! Slow down. **DOLORES:** All of you, — all of you. —

MIRABEL: All of you, — all of you. —

ABUELA ALMA:

MIRABEL:

Home - sweet home. - I like the new - foun - da - tion.

ABUELA ALMA: It is - n't per - fect.

MIRABEL: Nei - ther are we. —

ABUELA ALMA: That's true.

MIRABEL:

Just one — more thing, — be - fore the cel - e - bra - tion: What?

BRUNO: We need a door - knob.

ANTONIO: We made this one for you..

F# **F#sus** **F#** **DOLORES:** **E** **F#**
PEPA:

We see how bright_ you burn, _

CAMILO:
FÉLIX:

We see how bright_ you burn, _

G#m7 **F#** **E** **F#**
ISABELA:

We see how brave_ you've _

LUISA:

We see how brave_ you've _

G#m/D# **C#m7** **B/D#** **E** **F#**
JULIETA:

_ been, Now see your - self_ in turn... _

AGUSTÍN:

_ been, Now see your - self_ in turn... _

BRUNO:

You're the real gift, kid. — Let us in.

G#m7 F# Emaj7

ABUELA ALMA:

O - pen your eyes. **ABUELA ALMA:** Abre los ojos. What do you see?

G#m7 Emaj7 B (lower) F# E

MIRABEL: I see... me. All of me. —

F# G#m B

BEAUTY AND THE BEAST

from BEAUTY AND THE BEAST

Music by ALAN MENKEN
Lyrics by HOWARD ASHMAN

Lyrical

E \flat (add9)

E \flat sus

E \flat (add9)

The first system of musical notation for the song 'Beauty and the Beast'. It features a piano introduction in E-flat major, 4/4 time. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has two flats (B-flat and E-flat). The tempo is marked 'mp' (mezzo-piano). The first measure is marked with the chord E \flat (add9). The second measure is marked with E \flat sus. The third measure is marked with E \flat (add9).

E \flat sus

E \flat (add9)

E \flat 7sus

E \flat 7

Tale as old as time,

The second system of musical notation. It continues the piano introduction. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has two flats (B-flat and E-flat). The first measure is marked with the chord E \flat sus. The second measure is marked with E \flat (add9). The third measure is marked with E \flat 7sus. The fourth measure is marked with E \flat 7. The lyrics 'Tale as old as time,' are written below the melody.

E \flat (add9)

E \flat 7sus

E \flat 7

E \flat (add9)

E \flat

true as it can be.

Bare - ly a - ven

The third system of musical notation. It continues the piano introduction. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has two flats (B-flat and E-flat). The first measure is marked with the chord E \flat (add9). The second measure is marked with E \flat 7sus. The third measure is marked with E \flat 7. The fourth measure is marked with E \flat (add9). The fifth measure is marked with E \flat . The lyrics 'true as it can be.' and 'Bare - ly a - ven' are written below the melody.

Gm

A \flat (add9)

A \flat

E \flat 7sus

friends,

then some-bod - y bends

un - ex - pect - ed - ly.

The fourth system of musical notation. It continues the piano introduction. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has two flats (B-flat and E-flat). The first measure is marked with the chord Gm. The second measure is marked with A \flat (add9). The third measure is marked with A \flat . The fourth measure is marked with E \flat 7sus. The lyrics 'friends,' 'then some-bod - y bends' and 'un - ex - pect - ed - ly.' are written below the melody.

E^b(add9) **E^b** **E^b7sus** **E^b7** **E^b(add9)** **E^b**

Just a lit - tle change. Small, to say the

Bbm7 **E^b7** **Abmaj7** **Gm7** **Fm7** **E^b7sus** **E^b7**

least. Both a lit - tle scared, nei - ther one pre - pared. Beau - ty and the

poco rit.

E^b(add9) **E^b7sus** **Gm**

Beast. Ev - er just the same.

a tempo

Ab(add9) **Ab** **Gm** **Ab(add9)** **Ab**

Ev - er a sur - prise. Ev - er as be -

fore, ev - er just as sure as the sun will rise.

Chords: Gm7, Cm, Cm7, Db, Eb

Tale as old as time. Time as old as

Chords: F, C7sus, C7, F(add9), F

song. Bit - ter-sweet and strange, find - ing you can

Chords: C7sus, C7, F(add9), F, Am

change, learn-ing you were wrong. Cer-tain as the sun

Chords: Bb(add9), Bb, Bb/C, C7, F(add9), F, C7sus

F(add9) F Cm F7 Bbmaj7 Am7
 ris - ing in the East. Tale as old as time, song as old as

Gm7 F/C C7 F(add9) F/B Dm Am/C Bb Am
 rhyme. Beau-ty and the Beast. Tale as old as time, song as old as

poco rit. *dim.* *slower*

Gm7 C7sus C7 F(add9) Fsus F(add9)
 rhyme. Beau-ty and the Beast.

a tempo

Fsus F

rit.

dim.

CAN YOU FEEL THE LOVE TONIGHT

from THE LION KING: THE BROADWAY MUSICAL

Music by ELTON JOHN

Lyrics by TIM RICE

Pop Ballad

mp legato

Chords: Bb, F/A, Bb/G, Bb/F, Eb, Bb/D, F/A, Bb, Cm7, Bb/D, Eb, Bb/D, Eb, Bb/D, Cm7, F/A, Eb, Bb/D

There's a calm sur - ren - der
 There's a time for ev - 'ry - one,

to the rush of day, — when the heat of the roll - ing world
 if they on - ly learn — that the twist - ing ka - lei - do - scope





can be turned a - way. — An en - chant - ed mo - ment,
 moves us all in turn. — There's a rhyme and rea - son






and it sees me through —
to the wild out - doors —

It's e - nough for this rest - less war - rior
when the heart of this star - crossed voy - ag - er

just to be — with you — }
beats in time — with yours. }

And can you feel — the love —

poco cresc.







— to - night? —

It is where — we are. —





—

It's e - nough — for this

Gm Gm/F Eb Cm Bb/D Eb C/E
 wide - eyed — wan - der - er that we got this far. —

F Bb F/A
 — And can you feel — the love —

Gm Bb Bb Bb C/E
 — to - night, — how it's laid — to rest? —

F Eb Bb/D
 — It's e - nough — to make

Gm Gm/F Eb Cm Bb/D Eb F7sus
 kings — and — vag - a - bonds — be - lieve the ver - y best. —

Eb/Bb Bb 1 F/A Eb/G Bb/F
poco dim.

Eb Bb/D F/A Eb Cm7 Bb/D 2 Eb Bb/D
 It's e - nough — to make

Gm Gm/F Eb Cm Bb/D Eb F7sus Eb/Bb Bb
 kings — and — vag - a - bonds — be - lieve the ver - y best. —
molto rit.

CIRCLE OF LIFE

Disney Presents THE LION KING: THE BROADWAY MUSICAL

Music by ELTON JOHN
Lyrics by TIM RICE

Steady

Bb

Cm7/Bb

From the day we ar - rive — on the plan - et and

F/A

Bb

blink - ing, step in - to — the sun, — there's

Gm

Cm7

Ab

more to see — than can ev - er be seen, — more to do than can ev - er — be

done. There's far too much_ to take in_ here, more to

Fsus *F* *Bb* *Cm7/Bb*

find them can ev - er be found. But the

F/A *Bb*

sun roll - ing high_ through the sap - phi - re sky_ keeps great and

Gm *Cm7*

cresc.

small on the end - less round._ It's the cir - cle_ of

Ab *Fsus* *F*






life, and it moves us all —





through de - spair and hope, — through faith and —





love, 'til we find our place —





on the path un - wind - ing — in the



Chord symbols: Bb/F , $Fsus$, $F7$, Eb/Bb

cir - cle, the cir - cle of life.

Chord symbols: Bb , $Cm7/Bb$

dim. *p sweetly*

Chord symbols: F/A , Bb , Gm

Chord symbols: $Cm7$, A^b , $Fsus$, F

Chord symbols: Bb, Cm7/Bb, F/A

Chord symbols: Bb, Gm, Cm7

increasing

Chord symbols: Ab, Cm/G, Fsus, F, Bb, Eb/Bb

It's the cir - cle — of life,

Chord symbols: Bb, Ab/Bb

and it moves us all — through de - spair and —

Eb Ab/Eb Eb Fsus
 hope, through — faith and love, ———

F Ab/Eb Db Bb7
 — 'til we find our place ——— on the path un —

Ebm7 Gbm6/A Db/Ab
 wind — ing ——— in the cir — cle, ———

Absus Ab7 Gb/Db Db
 — the cir — cle ——— of life. ———

8vb

COLORS OF THE WIND

from POCAHONTAS

Music by ALAN MENKEN
Lyrics by STEPHEN SCHWARTZ

Moderately

Bb Gm Eb(add9) Dm7 Gm F
 Ebmaj7 Ebmaj7/F F9 Bb Gm
 Bb Gm Bb Dm

rall. *a tempo*

You think you own what-ev-er land you think the on-ly peo-ple who are
 land on; peo-ple the earth is just a dead thing you can claim; but
 are the peo-ple who look and think like you.

Chords: Gm, Dm, Eb6, Eb/D, Cm, F6

I know ev - 'ry rock and tree and crea - ture has a life, has a spir - it, has a
If you walk the foot-steps of a stran - ger, you'll learn

Chords: Gm, F, Cm, F, Eb/F, Bb, Dm/A







name. You things — you nev - er knew — you nev - er knew. Have you

Chords: Gm, Dm, Eb, Gm








ev - er heard the wolf cry to the blue corn moon or { asked the grin - ning bob - cat why he
let the ea - gle tell you where he's

Chords: Dm, Eb, F/Eb, Dm7, Gm7

grinned?} Can you sing with all — the voic - es of the moun - tain? Can you
been? }






 To Coda 

paint with all — the col-ors of the wind? Can you paint with all — the col-ors of the
















wind? Come run the hid-den pine — trails of the
 rain-storm and the riv — er are my






for - est, come taste the sun-sweet ber - ries of the earth, come
 broth - ers; the her - on and the ot - ter are my friends; and

roll in all — the rich - es all a - round you, and for once nev - er won - der what they're
 we are all — con - nect - ed to each oth - er in a

Gm F(add9)/A 2 Cm7 Eb/F Bb D.S. al Coda Dm/A

worth. The cir - cle in a hoop that nev - er — ends. Have you

CODA Bb Dm7 F/Eb Dm7 Gm7

wind? How high does the syc - a - more grow? If you

Abmaj9 Eb/F F6 Bb/F F

cut it down — then you'll nev - er know. And you'll

rall.

Gm Dm7 Eb F Gm

nev - er hear the wolf cry to the blue corn moon, for wheth - er we are white — or cop - per -

a tempo

skinned, we need to sing with all the voices of the mountain, we need to

Chords: Dm7, Eb, F(add9)/A, Dm7, Gm7

paint with all the colors of the wind. You can own the earth and still all you'll

Chords: Cm7, Dm7, Gm7(add4), Cm7

own is earth un - til you can paint with all the colors of the wind.

Chords: Dm7, Ebmaj9, F, Gm7, Dm7, Ebmaj9, Eb/F, Bb

Freely

a tempo

7

rit.

Chords: Gm, Ebmaj7, Gm, F, Eb, Eb/F, Bb(add9), NC.

THE FAMILY MADRIGAL

from ENCANTO

Music and Lyrics by
LIN-MANUEL MIRANDA

With a Latin groove

System 1:

Piano introduction: *mp*

Chords: A^b , D^b , G^b , D^b , A^b , D^b

Vocal line: **MIRABEL:**

Lyrics: *Vocals 2nd time only*, **Drawers!**

System 2:

Chords: G^b , D^b , A^b/C , D^b

Lyrics: **Floors!**, **Doors!**

System 3:

First ending: G^b , A^b

Second ending: G^b , A^b

Lyrics: **Let's goooool**

MIRABEL:

This is our home, — We've got ev - 'ry gen - er - a - tion.
 My n - e Po — pa — her mood af - fects the weath - er.

So full of mu - sic, A rhy - thm of its own de - sign...
 When she's un - hap - py, Well, the tem - p'ra - ture gets weird.

This is my fam - ily, A per - fect con - stel - la - tion.
 My n - o Bru - no — **TOWNSPEOPLE: (2nd verse only)** **MIRABEL:**
 (We don't talk a - bout Bru - no!) They

So man - y stars, — and ev - 'ry - bod - y gets to shine,
 say he saw the fu - ture, One day he dis - ap - peared.

Bbm **Ab** **D^b** **G^b**

Whoa, but let's be clear, A - bue - la runs this show. —
 Oh, and that's my mom Jul - i - e - ta, here's her deal. —
TOWNSPEOPLE:
 (Whoa whoa) —

Bbm **Ab** **D^b** **G^b**

Whoa, she led us here so man - y years a go, —
 Whoa! The truth is, she can heal you with a meal. —
TOWNSPEOPLE:
 (Whoa whoa) —

Bbm **Ab** **D^b** **G^b**

Whoa, and ev - 'ry year our fam - ily bless - ings grow! —
 Whoa! Her rec - i - pes are rem - e - dies for real. —
TOWNSPEOPLE:
 (Whoa whoa) —

F^b **G^b**

There's just a lot you've sim - ply got to know, so...
 If you're im - pressed, i - ma - gine how I feel — Mom?! —

Abm Gb Db

Wel - come - to the Fam - ily Mad - ri - gal. —
 Wel - come - to the Fam - ily Mad - ri - gal. —

Abm Gb Db

The home - of the Fam - ily Mad - ri - gal. — (We're on our way!)
 The home - of the Fam - ily Mad - ri - gal! — (Hey, com - ing through!)

Abm Gb Db

Where all the peo - ple are fan - tas - ti - cal and mag - i - cal, —
 I know it sounds a bit fan - tas - ti - cal and mag - i - cal, — But

Abm Gb Db

To Coda

I'm part of the Fam - ily Mad - ri - gal! —
 I'm part of the Fam - ily Mad -

N.C.

TOWN KIDS: *Oh my gosh, it's them! What are the gifts?! I can't remember all the gifts.*

But I don't know who is who?

MIRABEL: *Alright, alright, relax.*

Percussion continues

TOWN KIDS: *It is physically impossible to relax! Tell us everything! What are your powers?*

D.S. al Coda

TOWN KID:
JUST TELL US WHAT EVERYONE CAN DO!

MIRABEL: *And that's why coffee's for grownups.*

end percussion

CODA

CODA

ri - gall —

Two guys — fell in love with Fam - ily Mad -
(Hey Fam - ily Mad -

Db Abm Gb

- ri - gal And now they're part of the Fam - ily Mad -
 - ri - gal!) { (The Fam - ily Mad -

Db Abm Gb

- ri - gal. So yeah a - o Fe - lix mar - ried Pe - pa, And my dad -
 - ri - gal.) -

Db Db7/Cb Abm Gb

mar - ried Ju - li - e - ta, That's how A - bue - la be - came an A - bue - la Mad -
 (A - bue - la Mad -

Db Gb

ABUELA ALMA:

- ri : gall Let's go, let's go! We swear to al - ways -
 - ri : gall) -

Bbm/F **Gbm/Fb**

— Help those a - round — us, — And earn the mir - a - cle —

Cb/Eb **Cbm/D**

— That some - how found us. The town — keeps — grow - ing,

Gb **Bb** **Ebm**

The world — keeps — turn - ing, But work and — ded - i - ca - tion — Will

Cb **Gb** **Bb** **Ebm**

keep the mir - a - cle turn - ing. And each new — gen - er - a - tion — Must

keep the mir - a - cle burn - ing..

TOWN KIDS: *Wait— who's a sister and who's a cousin?*

There's so many people!

How do you keep them all straight?

MIRABEL: O -

kay, o - kay, o - kay, o - kay.. So man - y kids in our

house, so let's turn the sound up! You know why? I think it's time for a



TOWN KIDS &
TOWNSPEOPLE:

grand - kid round up! Grand - kid round up!



MIRABEL: Cous - in Do - lor - es can hear a pin - drop...



Ca - mi - lo shape - shifts, An - ton - i - o gets his gift to - day!



My old - er sis - ters, Is - a - bel - a and Lui - sa...
TOWNSPEOPLE: (Is - a - bel - a and Lui - sa!)

Ab Db Gb Ab

One strong, one grace - ful - Per - fect - in ev 'ry way!

TOWNSPEOPLE: (Is - a -

Bbm Ab Db Gb

bel - la!) Grows a flow - er, the town goes wild. (Is - a -

Bbm Ab Db Gb

bel - la!) She's the per - fect gold - en

Bbm Ab Db Gb

child. (Lui - sa! Lui - sa! And Lui - sa's su - per strong. The
Lui - sa! Lui - sa! Lui - sa!)

Fb **Ab sus**

beau - ty and the brown do no wrong...

Abm **Gb** **Db**

That's life in the Fam - ily Mad - ri - gal

TOWNSPEOPLE/TOWN KIDS: (Whoa)

Abm **Gb** **Db**

Now you know the Fam - ily Mad - ri - gal

TOWNSPEOPLE/TOWN KIDS: (Whoa)

Abm **Gb** **Db**

Where all the peo - ple are fan - tas - ti - cal and mag - i - cal.

(Whoa)

Abm Gb Db

That's who we are in the Fam - ily... Mad - ri - gall *Spoken: ¡Adios!*

N.C.

Oo! TOWN KID: *But what's your gift?* Ha!

Abm Gb Db

Well, I — got - ta go, the life — of a Mad - ri - gall (Whoa)

Abm Gb Db

But now — you all know the Fam - i - ly Mad - ri - gall (Whoa)

Abm Gb Db

I nev - er meant this to — get au - to - bi - o - graph - i - cal, — (Whoa)

Abm Gb Db

So just — to re - view, the Fam - i - ly Mad - ri - gal, let's go... TOWN KIDS: (But what a - bout

Abm Gb Db

Mir - a - bel?) It starts with A - bus - la, And then si - a Pe - pa, she han - dles the weath - er... (But what a - bout

Abm Gb Db

Mir - a - bel?) My mom Ju - li - e - ta Can make you feel bet - ter with just one a - re - pa. (But what a - bout

Abm Gb Db

My dad Ag - us - tin, well, He's ac - ci - dent prone but he means well.
 Mir - a - bel?) (But what a - bout

Abm Gb Db

Hey you said you wan - na know what Ev - 'ry - one does, I got sis - ters and cous - ins and..
 Mir - a - bel?)

Abm Gb Db

TOWN KIDS: My prim - o Ca - mi - lo won't stop un - til he makes you smile to - day!
 (Mir - a - bel?)

Abm Gb Db

TOWN KIDS: My cous - in Do - lo - res can hear this whole cho - rus a mile a - way!
 (Mir - a - bel?)



TOWN KIDS: Look! It's Mis - ter Mar - i - a - no, hey You can mar - ry my sis - ter if you wan - na Be -
(Mir - a - bell!)



TOWN tween you and me she's kind of a pri - ma don - na Yo, I've said too much and thank... you but I real - ly got - ta
KIDS: (Mir - a - bell!)



TOWN gol **KIDS:** (Mir - a - bell!) My fam - ily's a - ma - zing! (Mir - a - bell!) And I'm in my fam - ily, so...



(Mir - a - bell!) Well... **NC. ABUELA ALMA:** MIR - A - BEL!

Do You Want To Build A Snowman?

Moderate, rhythmic but expressive

B \flat sus Eb B \flat sus B \flat sus Eb B \flat sus B \flat sus Eb B \flat sus
 LITTLE ANNA: (Spoken:) Elsa?
 With pedal

B \flat sus Eb B \flat sus Abmaj7/B \flat Eb(add2)
 (knocking) (Sang:) Do you want to build a snow - man?
 Diva---

B \flat sus2/D
 Come on, let's go and play! I nev - er see you
 (Bv) \flat -7 (R.H.)

an - y - more. Come out the door! It's like you've gone a - way.

Ab/C Cm Ebm(add2) Db/F Eb/G

(L.H.)

We used to be best bud - dies, and now we're not. — I

Ab(add2) Gm7 Ebmaj7/G

wish you would tell me why. Do you want to build a

Dm7b5 G7 Cm F7 NC

snow - man? It does - n't have to be a snow - man.

Fm9 Abm6/Cb

8va



LITTLE ELSA:
(Spoken:) Go away, Anna.

LITTLE ANNA:
(Sung:) O - kay, bye.

(Bia)-7

poco rit.

a tempo



Chord progression for piano accompaniment.



Chord progression for piano accompaniment.



A little faster



NC.

(knocking)

YOUNG ANNA: Do you want to build a

E \flat **B \flat sus2/D**

snow - man? On ride our bikes a - round the halls?

A \flat /C **Cm**

I think some com-pan - y is o - ver-due; I've start-ed talk-ing to the pic-tures on the

B \flat m **B \flat m/E \flat** **NC.** **A \flat**

walls. (Spoken:) Hang in there, Joan! (Sung:) It gets a lit - tle lone - ly, all these

E \flat /G **G7** **G7/F** **Cm/E \flat** **Cm/D** **Cm**

emp - ty — rooms, — just watch - ing the hours tick by.

54 **F** **NC.** **Cb**

(click tongue)

Abm **Cb**

NC.

Eb **Ebsus** **Ebsus2** **Eb** **Ebsus** **Ebsus2** **Eb** **Ebsus** **Ebsus2** **Eb** **Ebsus** **Ebsus2**

Chord diagrams: $E\flat(\text{add}4)$, $A\flat m7$, $A\flat m6$

Chord diagrams: $E\flat m/G\flat$, $B\flat(\text{add}2)/F$, $A\flat m7$, $A\flat m6$

Chord diagrams: $E\flat m/G\flat$, $G\flat$, $A\flat m7$

Chord diagrams: $E\flat m/B\flat$, $G\flat$

Chord diagrams: $B\flat$

56

N.C.

A little slower, tenderly

ANNA:
(knocking) (Spoken:) Elsa? (Sung:) Please, I know you're

p

E \flat sus2B \flat sus2/D

in there. Peo - ple are ask - ing where you've been.

A \flat /C

Cm

They say, "Have cour-age," and I'm try - ing to; I'm right out here for you, just let me

Gm

G(sus2/4)

Gm

A \flat

in. We on - ly have each oth - er; it's just

p

Bb/D

Eb

Dm7b5

Ddim7

C(sus2/4)

Cm

Cm7

Cm9

57

you and me. — What are we gon - na do? —

Do you want to build a snow - man?

Slower

N.C.

Eb/G

Ab

Very slowly

N.C.

Ab

Bb

N.C.

N.C.

Cm

Very slowly

N.C.

Ab

Cm

Ab

N.C.

DOS ORUGUITAS

from ENCANTO

Music and Lyrics by
LIN-MANUEL MIRANDA

Syncopated groove

C

mp

Em/B

Dos or - u - gui - tas, e - na - mo - ra - das,
 Dos or - u - gui - tas pa - ran el vien - to,

C7/Bb **F/A**

pa - san sus no - ches y ma - dru - ga - das,
 mien - tras se a - bra - zan con sen - ti - mien - to.

Fm/Ab **C**

Lle - nas de ham - bre, si - guen an - dan - do y
 Si - guen cre - cien - do, no sa - ben cuán - do bu -

E Am F C

na - ve - gan - do un mun - do que cam - bia, y si - gue cam - bian - do. 7 In -
 scar al - gún rin - cón. El tiem - po si - gue cam - bian - do.

E Am G C

Na - ve - gan - do un mun - do 7 que cam - bia, y si - gue cam - bian - do
 se - pa - ra - bles son, y el tiem -

2 G C

(Harmony 2nd time only)

- po si - gue cam - bian - do. Ay, — or - u - gui - tas, —

G Am F

no — se a - guan - ten más. Hay — que cre - cer a - part - te y vol - ver,

Fm/Ab **Gsus** **C**

ba - cia a - de - lan - to se — gui - rás. Vie - nen mi - la - gros, —

G **Am** **F**

vien - en cri - sá - li - das. Hay — que par - tir — y — cons - tru -

1 Fm/Ab **Gsus** **2 Fm/Ab** **Gsus**

ir su pro - pio fu - tu - ro. — ir su pro - pio fu - tu - ro. —

C **G** **Am** **F**

Oh — Oh — oh — oh — oh — oh —

Chords: Fm/Ab, C, G

oh oh oh oh oh

Chords: Am, F, Fm, C

oh oh Dos or - u - gui - tas,

Chords: Em/B, C7/bb

des - or - i - en - ta - das, en dos ca - pu - llos

Chords: F/A, Fm/Ab

bien a - bri - ga - das, con sue - ños nuo - vo.

C E Am

Ya so - lo fal - ta ha - cer lo ne - ce - sa - rio en el mun -

F C E Am

- do qu si - gue cam - bian - do. Tum - ben - do sus pa - re - des, ah - i vie -

G C

- ne nues - tro mi - la - gro... (nues - tro mi - la - gro...) (nues - tro mi - la - gro...)

C

la - gro... (nues - tro mi - la - gro...) oh. Ay, mar - i - po - sas,

(Harmony 2nd/3rd time only)

* Lead vocal melody 2nd/3rd time.

G Am F

no — se a - guan - ten más. Hay — que cre - cer $\frac{1}{2}$ - par - te y vol - ver,

Fm/Ab Gsus C

ha - cia a - de - lan - te se — gui - rás. Ya — son mi - la - gros —

G Am F

rom - pien - do cri - stá - li - das. Hay — que vo - lar, hay — que en - con -

1, 2 Fm/Ab G7sus 3 NC. rit. C

trar su pro - pio fu - tu - ro. — trar su pro - pio fu - tu - ro. —

rit.

* Lead vocal melody 3rd time.

FOR THE FIRST TIME IN FOREVER

from FROZEN

Music and Lyrics by KRISTEN ANDERSON-LOPEZ
and ROBERT LOPEZ

With excitement

6

mf

With pedal

ANNA: The win-dow is o - pen! So's... that door!... I

Fsus

F/C

F

Bb/F

Fmaj7

Bb/F

F

F/A

did - n't know they did that an - y - more... Who knew we owned... eight thou - sand sal - ad

C

Csus

C

Csus

C

F

Bb/F

plates?

For years I've roamed... these emp - ty halls...

Fmaj7 Bb/F Dm Dm/C
 Why have a ball - room with - no balls? - Fi - nal - ly, - they're o - p'ning up - the
 Bm7b5 G7 Em Fmaj7
 gates! There'll be ac - tual real - live peo - ple;
 G Am Bb
 it - 'll be to - tal - ly, strange. - But, wow! am I - so read - y for - this
 Expressively
 C(sus2/4) F/A Bb(add2)
 change! 'Cause for the first time in for - ev - er, there'll be
cresc.

C/B  F(add2)  F/B  Dm 

mu - sic, there'll be light. For the first time in for - ev -

Am  Eb  A7 

- er, I'll be danc - ing through the night. Don't

Dm  Dm/C  Bbmaj7 

know if I'm e - lat - ed or gas - sy, but I'm some - where in that

G9/B  F5/Ab  Bbsus2 

zone. 'Cause for the first time in for - ev - er,






Excited again

C7sus *Fsus* *F* *Fsus* *F*

I won't be — a-lone. — (Spoken:) I can't wait to meet everyone. (gasp) What if I meet...

Fsus *F* *Gb* *cb/Gb*

THE one? (Sung:) To — night, i-mag — ine me, gown — and all, —

Gbmaj7 *cb/Gb* *Gb* *cb/Bb*

fetch-ing-ly draped — a — gainst — the wall, — the pic-ture of — so — phis — ti — cat — ed

Dbsus *Db* *Gb* *cb/Gb*

grace. I sud-den-ly see — him stand — ing there: — a

Gbmaj7 Cb/Gb Ebm Ebm/Db
 beau-ti - ful stran - ger, tall and fair, I wan - na stuff some choc - 'late in my
 face!
 But then we laugh and talk all eve - ning, which is
 to - tal - ly bi - zarre, - noth - ing like the life I've led so
 far.
 For the first time in for - ev -

Cm7b5 Ab9 Fm Gb
 Ab Ebm Fb
 Db sus Db sus/Cb Gb/Bb Cb(add2)
 cresc. f

- er, there'll be mag - ic, there'll be fun. — For the
 first time in for - ev - er, I could be no - ticed by — some - one. —
 — And I know it is to - tal - ly cra - zy to
 dream I'd find — ro - mance, but for the first time in for - ev -

Chords: Db/F , Gb(add2) , Gb/F , Eb m , Bbm , Fb , Bb7 , Eb m , Eb m/Db , Cb maj7 , Cm7b5 , Gbm6/Ebb , Gb/Cb

The musical score is written for a vocal line and piano accompaniment. The key signature has four flats (Bb, Eb, Ab, Db), and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Chord diagrams are provided for guitar, showing fingerings for various chords including triads, dyads, and complex chords like Gbm6/Ebb.

er, _____ at least I've got a chance.

Db7sus

Gb5

Db/F

ELSA: Don't let them in; don't let them see;

Bb5

Bbm

Ab/C

be the good girl. you always have to be.

Db

Ab5

Abm/Cb

Chord symbols: Eb5, Bbm, Ab/C, Db, Ab5, Abm/Cb, Eb5, Db/F, Gb, Gb/Fb, Ab/Eb, Ab/Gb, Am7b5, NC.

Lyrics:

Con - ceal, don't feel, put on a show. Make

one wrong move, and ev - 'ry - one will know.

But it's on - ly for to - day. ANNA: It's on - ly for to - day! It's ag - o - ny to

wait! It's ag - o - ny to wait! Tell the guards to o - pen up the

Musical markings: cresc., rall.

A little broader

F9 N.C. G/B
 gate! _____ the gate! For the first time in for - ev -
mf cresc. *ff*
 C(add2) D/F#
 er, I'm get - ting what I'm dream - ing of: —
 ELSA: Don't let them in; — don't let them see.
 G G/F# Em
 Be the good girl you al - ways have — a chance to change — my lone -
 be, to
 Bm F
 ly world, Con - ceal; a chance to find — true love. —

The musical score is written for voice and piano. It consists of four systems of staves. The first system shows the vocal line with lyrics 'gate! the gate! For the first time in for - ev -' and piano accompaniment with dynamics *mf cresc.* and *ff*. The second system continues the vocal line with 'er, I'm get - ting what I'm dream - ing of: —' and piano accompaniment. The third system has the vocal line 'Be the good girl you al - ways have — a chance to change — my lone -' and piano accompaniment. The fourth system concludes with 'ly world, Con - ceal; a chance to find — true love. —'. Chords are indicated above the vocal line: F9, N.C., G/B, C(add2), D/F#, G, G/F#, Em, Bm, and F. Fingerings (7) are marked for several piano parts.

B7
 7
 con - ceal, don't feel, don't let them know. I know it all ends to - mor - row, so it

Em
 Em/D

Cmaj7
 C#m7b5
 A7 N.C.
 G/B
 has to be to - day. 'Cause for the first time in for - ev -

G/C
 G/D
 A7/E
 Cm/Bb
 - er, for the first time in for - ev - er,

C/D
 G
 G/D
 G N.C.
 noth-ing's in my way!

GO THE DISTANCE

from HERCULES

Music by ALAN MENKEN
Lyrics by DAVID ZIPPEL

Slowly

Chords: D, G, A, D, G, A, D, G, A, D, G, A, Bm7, Gmaj7, Asus, A, G, A, D.

Lyrics:

I have of - ten dreamed of a far - off place where a
un - known road to em - brace my fate, though that

he - ro's wel - come would be wait - ing for me, where the crowds will cheer when they
road may wan - der, it will lead me to you. And a thou - sand years would be

G A Bm G F# Bm D/A G Asus A

see — my face, — and a voice keeps say - ing this is where I'm meant to be. — I'll be
worth — the wait. — It might take a life-time, but some - how I'll see it through. — And I

D(add9)/F# Em/G D/A A A/G D(add9)/F# Em/G

there some-day. — I can go — the dis - tance. I will find my way —
won't look back. — I can go — the dis - tance. And I'll stay on track. — No, I

D/A A A/G D(add9)/F# G 1 Bm7

if I can — be — strong. I know ev - 'ry mile — will be worth my while. —
won't ac - cept — de - feat. It's an up - hill slope, — but I

Em7 G A D A/C# Bm D/A Gmaj7 G/A

— When I go the dis - tance, I'll be right where I — be -

long. Down an won't lose hope till I

go the dis - tance and my jour - ney is com - plete. Oh, —

yeah. — But to look be - yond the glo - ry is the hard - est part, for a

he-ro's strength is meas - ured by his heart.

2

Chord diagrams: D, A/D, G/D, D, A/D, G/D, Bm7, Em7, G, A, D, A/C#, Bm, D/A, G, Asus, A, D, A/D, G/D, D, A/D, G/D, F, Bb/D, C/E, A/C#, D, G, F#m/A#, E/G# F#m/A# B.

E/G# F#/A# B G/B A/C# D Bm Em7b5/bb

D/A G/A A7

Like a

rall.

D(add9)/F# Em/G D/A A G D(add9)/F# Em/G

shoot - ing star, — I will go — the dis - tance. I will search the world. —

a tempo

D/A A G D(add9)/F# E/G# F#/A# Bm

I will face — its harms. I — don't care how far. — I can go the dis - tance till I

G A D A/C# Bm D/A G Asus A

find my he-ro's wel-come wait - ing in your

Broadly
D5

arms. I will

D(add9)/F# Gmaj7 Bm7 Bm11

search the world. I will face its harms till I

G A D A/C# Bm D/A G A7sus G/B A/C# D

find my he-ro's wel-come wait - ing in your arms.

C#m **Bsus2/D#**

turn I take, ev-'ry trail I track, ev-'ry path I make, ev-'ry road leads back to the

B **Am6**

place I know where I can - not go, where I long to be. See the

E5 **Bsus** **B** **C#m7** **C#m9**

line where the sky meets the sea, it calls me, and no one knows how far it

A(add2) **E5** **Bsus** **B**

goes. If the wind in my sail on the sea stays be - hind me, one day I'll

C#m7 Am6 E5
 know. _____ If I go, there's just no tell-ing how far I'll go. I _____ know. ev-'ry-bod-y on this

F#7sus C#m
 is - land _____ seems _____ so hap-py on this is - land. _____ Ev-'ry-thing is by de - sign. _____

Asus2 E F#m7(add4)
 _____ I know. ev - 'ry - bod-y on this is - land _____ has _____ a role on this

C#m C#m/B A E
 is - land, _____ so may-be I can roll with mine. _____ I can

System 1:
 Chords: C#m, Bsus2/D#
 Lyrics: lead with pride, I can make us strong. I'll be sat - is - fied if I play a - long, but the

System 2:
 Chords: E, Am, Am6
 Lyrics: voice in-side sings a dif-f'rent song. What is wrong with me? See the

System 3:
 Chords: E, Bsus, C#m7, C#m9, C#m/B
 Lyrics: light as it shines on the sea: it's blind - ing, but no one knows how deep it

System 4:
 Chords: Amaj9, Bsus/A, E, Bsus, B
 Lyrics: goes. And it seems like it's call-ing out to me, so come find me and let me

Chords: C#m7, C#m9, C#m/B, Am, Am6

know, _____ What's be - yond that line? Will I cross that line? The

Chords: F, Csus, C, Dm, Dm9, C

line where the sky meets the sea, it calls me, _____ and no one _____ how far it

Chords: Bbmaj7, C/Bb, C7sus, Csus, C

goes. _____ If the wind in my sail on the sea stays be - hind me, one day I'll

Chords: Dm, Fmaj9/C, Ab, Ab/G, Fm, Dm7b5, C5

know _____ how far I'll go! _____

IMMORTALS

from Walt Disney's BIG HERO 6

Words and Music by ANDREW HURLEY,
JOE TROHMAN, PATRICK STUMP
and PETE WENTZ

Moderate Rock

N.C.

F#m

They say we are what we are, but we don't have to be.
Some-times the on - ly pay-off for hav-ing an - y faith

I'm bad be-hav-ior, but I do it in the best way. I'll be the watch-er, watch-er
is when it's test-ed a - gain and a - gain ev - 'ry day. I'm still com-par-ing your past

of the e - ter - nal flame. I'll be the guard dog of all your fe - ver dreams.
to my fu - ture. It might be your wound but they're my su - tures.

F#m **D**

Oh, _____ I am the sand in the bot-tom half of the

F#m

hour - glass, glass, glass. Oh, _____ I'll try to

F#5

pic-ture me with-out you, but I can't. 'Cause we could be im - mor - tals, i - i - i - i - im -

D5 **A5** **B5**

mor - tals. Just not _____ for long, - for long, - And live with me for - ev - er

F#5 D5 A5

now, you pull the black-out cur-tains down. — Just not — for long, — for long. —

E5 F#5 D5

— We could be im - mor, — im - mor - tals, im -

A5 E5 1, 3 F#5

mor, — im - mor - tals. Mor, —

D5 A5 E5 To Coda

im - mor - tals, im - mor, — im - mor - tals. I -

F#m

1 - i - i - i - i - i - im - mor - tals.

2 F#m

1 - i - i - i - i - im - mor - tals.

And live with me for - ev - er now, - now, - now, - now, - pull the black-out cur-tains

F#5

down, - down, - down, - down, - We could be im - mor - tals, i - i - i - i - im -

D5

D.S. al Coda
(take 1st ending)

mor - tals. Just not -

CODA

F#m

i - i - i - i - i - im - mor - tals.

INTO THE UNKNOWN

from FROZEN 2

Music and Lyrics by KRISTEN ANDERSON-LOPEZ
and ROBERT LOPEZ

Mysteriously

Ebm6 **Ab9**

VOICE: (Ah. _____)

With pedal

Ebm6

Ah. _____

Ab9 **Ebm6**

Ah.) _____

ELSA: I can hear you, but I

Ab13

wou't Some - look for trou-ble, while - oth-ers don't. There's a

Gb **Db**

thou - sand rea - sons — I should go a - bout my day — and ig -

Gb **Db**

nore your whis - pers, — which I wish would go a - way... — Oh. —

Ebm **Ab9**

(Ah.) Oh. (Ah.)

With determination

Eb5



You're not a voice, you're just a ring-ing in my ear, and if I

 The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (Bb and Eb). The vocal line begins with a long note, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

Ab5



heard you, which I don't, I'm spo - ken for, I fear.

 The second system of the musical score. It continues the vocal and piano parts from the first system. The vocal line has a similar melodic pattern. The piano accompaniment maintains the same rhythmic foundation.

Gb5



Db5



Ev - 'ry - one I've ev - er loved is here with - in these walls, I'm

 The third system of the musical score. The vocal line continues with the same melodic flow. The piano accompaniment features a more complex harmonic texture in the treble clef, with some notes tied across measures.

Ab5



Bb5



sor - ry, se - cret si - ren, but I'm block - ing out your calls. I've

 The fourth system of the musical score. The vocal line concludes with a final note. The piano accompaniment provides a harmonic backdrop, ending with a sustained chord in the treble clef.

C5



had my ad - ven - ture. I don't need some-thing new! I'm a -



Abmaj7



fraild of what I'm risk - ing if I fol - low you in - to the un - known...

N.C.




Eb5




in-to the un - known...


Ab5




Cm7



in-to the un - known!



Ab sus2

(Ab. _____) (Ab.) _____

Ebm6

What... do you want? 'Cause you've been keep-ing me a - wake. _ Are you

Ab7

here _____ to dis - tract me so I make a big mis - take? _

rit.

Slower, with freedom

N.C. **Gb** **Db**

Or are you some - one out there who's a lit - tle bit like me? _ Who

rit.

Ab **Bbsus** **NC.**

knows deep down I'm not where I'm meant to be? — Ev - 'ry

Driving **C5**

day's a lit - tle hard - er as I feel my pow - er grow! —

Abmaj7 **Ab** **Fm7**

Don't you know there's part of me that longs — to — go... —

Abmaj9 **Eb5**

in-to the un - known? — In-to the un - known! —

Ab5 Cm7

In-to the un - known!

Absus2

(Ah, Ah,) Oh, are you

NC. Bbsus Bbsus Absus2 Absus2 NC. NC.

out there? Do you know me? Can you feel me? Can you show me? Ah,

C5 F5

(Ah, ah, ah,

C5

ah, ah, ah,

F5

Dm

ah, ah.)

Where are you go - ing? Don't

Bb/D

Db/Ab

Dbm

leave me a - lone!

How do I fol - low you

(Ah.)

Dramatically
N.C.

Cmaj7

C

in - to the un - known?

(Ah.)

rit.

LET IT GO

from FROZEN

Music and Lyrics by KRISTEN ANDERSON-LOPEZ
and ROBERT LOPEZ

Half-time feel, mysterious

Chords: Fm, D♭maj7(no3rd), E♭sus2

p

The piano introduction consists of three measures. The first measure has a treble clef with a half note G4 and a bass clef with a half note F3. The second measure has a treble clef with a half note A4 and a bass clef with a half note F3. The third measure has a treble clef with a half note B4 and a bass clef with a half note F3. Chords are indicated above the staff: Fm, D♭maj7(no3rd), and E♭sus2. A piano dynamic marking 'p' is placed below the first measure.

With pedal

Chords: E♭sus, B♭m, Fm, D♭maj7(no3rd), E♭sus2

The piano accompaniment for the first line of the vocal melody consists of three measures. The first measure has a treble clef with a half note G4 and a bass clef with a half note F3. The second measure has a treble clef with a half note A4 and a bass clef with a half note F3. The third measure has a treble clef with a half note B4 and a bass clef with a half note F3. Chords are indicated above the staff: E♭sus, B♭m, Fm, D♭maj7(no3rd), and E♭sus2.

Chords: E♭sus, B♭, F5, D♭5

The snow glows white on the moun-tain to - night; — not a

The vocal melody and piano accompaniment for the second line of the song consist of three measures. The first measure has a treble clef with a half note G4 and a bass clef with a half note F3. The second measure has a treble clef with a half note A4 and a bass clef with a half note F3. The third measure has a treble clef with a half note B4 and a bass clef with a half note F3. Chords are indicated above the staff: E♭sus, B♭, F5, and D♭5. The lyrics "The snow glows white on the moun-tain to - night; — not a" are written below the staff.

Chords: E♭, E♭sus, B♭m, Fm

foot - print — to be seen. — A king - dom of i - so - la -

The vocal melody and piano accompaniment for the third line of the song consist of three measures. The first measure has a treble clef with a half note G4 and a bass clef with a half note F3. The second measure has a treble clef with a half note A4 and a bass clef with a half note F3. The third measure has a treble clef with a half note B4 and a bass clef with a half note F3. Chords are indicated above the staff: E♭, E♭sus, B♭m, and Fm. The lyrics "foot - print — to be seen. — A king - dom of i - so - la -" are written below the staff.

Dbmaj7(no3rd) Eb5 Bbsus Bb

tion, and it looks like I'm the queen. —

Fm Dbmaj7(no3rd) Bbsus2

The wind — is howl - ing like — this swirl - ing storm — in - side. —

Bbsus Bbm F5 Eb5

Could - n't keep it in, — heav - en knows I —

Bb Bb(sus2/4) Bb Bb

— tried. — Don't let — them in, —

— don't let them see; be the good girl you al-ways have to be.

Con - ceal, don't feel, don't let them know...

Well, now they know. Let it go, —

let it go; — can't hold it back an - y - more. —
let it go; — I am one with the wind and sky. —

Db Ab Eb

Let it go, — let it go; — turn a - way -
 Let it go, — let it go; — you'll nev -

Fm Db Ab Eb

— and slam — the — door. — I — don't — care —
 — er see — me — cry. — Here — I — stand, —

Fm Db

— what they're going to — say; — let the
 — and here I'll — stay; — let the

Cm To Coda Cb Db5

storm rage — on. — The cold nev - er both - ered me an -
 storm rage — on. —

Gaining confidence

A^bB^b/G

x 16

y - way.

It's fun - ny how some dis - tance makes ev - 'ry - thing... seem small; ..

and the fears that once con - trolled me can't

get to me at all. It's time to see

Db

— what I — can do, to test — the lim - its and — break through. —

Eb **Db**

— No right, — no wrong, — no rules — for me, — I'm

D.S. al Coda
N.C.

free! — Let it go, —

CODA

N.C.

My pow - er flur - ries through - the air -

— in - to — the ground. — My soul — is spi -

- ral - ing — in fro - zen frac - tals all — a - round. —

And one — thought crys - tal - liz - es like — an i - cy blast: —

F **Dbmaj7**

I'm nev - er go - ing back; — the

f *mf*

Eb **Bbm** **Db**

past is in — the past! — Let it go, —

cresc.

Ab **Eb** **Fm**

— let it go, — and I'll rise — like the break — of dawn. —

ff

Db **Ab** **Eb**

— Let it go, — let it go; — that per -

Fm Db Ab Eb

- fect girl is gone. Here I stand in the

Fm Db Dbm Dbm7

light of day; let the

Cm Cb

storm rage on. The

Db sus2

cold nev - er both - ered me an - y - way.

SHOW YOURSELF

from Disney's *FROZEN 2*

Music and Lyrics by KRISTEN ANDERSON-LOPEZ
and ROBERT LOPEZ

Moderately

F#5



The piano introduction consists of two staves. The right hand plays a melody of eighth notes in F# major, starting on F#5. The left hand plays a steady eighth-note accompaniment. The tempo is marked 'Moderately' and the dynamics are 'mp' (mezzo-piano).

Pedal throughout

The first system shows the vocal entry on a single staff and the piano accompaniment on two staves. The lyrics are: "ELSA: Ev-'ry inch of me is trem-bling,". The piano part continues with the eighth-note accompaniment.

The second system continues the vocal and piano parts. The lyrics are: "but not from the cold. Some-thing is fa-mil-iar,". The piano part features a triplet of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand.

The third system continues the vocal and piano parts. The lyrics are: "like a dream I can reach but not— quite— hold— I can sense you there,—". The piano part continues with the eighth-note accompaniment.

like a friend I've al - ways known. I'm ar -

riv - ing, and it feels like I am home. I have

al - ways been a for - tress, cold se - crets deep in - side. —

You have se - crets too, — but you don't have — to

Chord Diagrams:

- C#(add4):** Treble clef, E major key signature. Fingering: 1 (E), 2 (F#), 3 (C#), 4 (A), 5 (G#).
- C#/B:** Treble clef, E major key signature. Fingering: 1 (B), 2 (C#), 3 (E), 4 (F#), 5 (A).
- B:** Treble clef, E major key signature. Fingering: 1 (B), 2 (D#), 3 (F#), 4 (A), 5 (G#).
- B(add4)/A:** Treble clef, E major key signature. Fingering: 1 (A), 2 (B), 3 (D#), 4 (F#), 5 (G#).
- A:** Treble clef, E major key signature. Fingering: 1 (A), 2 (C#), 3 (E), 4 (F#), 5 (G#).
- A/D:** Treble clef, E major key signature. Fingering: 1 (D), 2 (E), 3 (F#), 4 (A), 5 (G#).
- D:** Treble clef, E major key signature. Fingering: 1 (D), 2 (F#), 3 (A), 4 (C#), 5 (E).

C# NC. D#m B

hide. Show your-self I'm dy - ing to meet —

C#(add4) NC. D#m B C#(add4) C#

— you. — Show your-self it's — your — turn.

D#m B F#

Are you the one — I've been look - ing for all of my — life?

C# Bb7/D NC. D#m B Slightly faster NC.

Show your-self: I'm read - y to learn.






Ah, _____ ah, _____ YOUNG IDUNA: Ah, _____ ah, _____ ELSA: I've







nev - er felt so cer - tain. All my life I've been torn.








But I'm here for a rea - son: could it be the rea - son I was born?






I have al - ways been so dif - ferent. Nor - mal rules did not ap - ply.

D(add4)/C C C/Bb Bb C/Bb Bb Bb/Eb Eb F/Eb
 — Is this the day? — Are you the way — I fi - n'ly find — out why? —

D N.C. Em C
 — Show your-self I'm no — long - er trem -

D(add4) N.C. Em C D(add4)
 - bling! Here I — am: — I've — come so — far! —

Em C G D D#dim
 You are the an - swer I've wait - ed for all of my — life! — Oh,

NC.   

show your - self. _____ let me see who you are. _____

_____ Comes to me now. O - pen your -

sub. mf

door. Don't make me wait one mo - ment

cresc. poco a poco

more! Oh, come to me now. _____

D/C **E7sus**

O - pen — your door. Don't make — me —

C **D/C** **C5** **G** **G/A** **G/B**

wait one mo - ment more!

B **B+** **B** **B+** **B** **B+** **B** **B+** **B**

f

B+ **B** **B6** **Ebm** **Ab** **Ab(b5)** **Ab**

Slowly, majestically

CHORUS: (Where the North - wind — meets the sea, there's a

rit.





IDUNA:

riv - er _____ full of mem - o - ry.) _____ Come, my dar - ling, home - ward...

Moderately, as before





ELSA: _____ bound. _____ I am found!

ELSA/IDUNA: Show your - self _____







Step in - to your pow - er. Grow your - self _____







IDUNA:

in - to some - thing new. _____ (You are the one _____ you've been wait -

Db Ab Eb Edim

ELSA: ing for,...) ...all of my life. IDUNA: (...all of your life.) Oh,

N.C. Fm Db Bb Bb6

show your-self IDUNA: You. Ah, ah. Ah, ah.

Db B E(b5) Ab

Ah, ah. Ah, ah. Ah,

Ab(b5) Ab rit.

The musical score is written for a vocal duo (Elsa and Iduna) and piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat). The score is divided into three systems. The first system shows Elsa's vocal line with a melodic phrase and Iduna's response. The piano accompaniment provides harmonic support. The second system continues the vocal dialogue with 'show your-self' and 'You', followed by melodic flourishes. The piano part features a steady eighth-note accompaniment. The third system concludes the page with a long, sustained note in Elsa's part and a final piano accompaniment chord.

LITTLE WONDERS

Words and Music by
ROB THOMAS

Moderately

Chords: A, E, Bm

With pedal throughout

Chords: D, A, E

Chords: Bm, D, A

Let it go, — let it roll —
— let your trou —

Chords: E, Bm

— right off — your shoul - der, Don't you know, — the hard -
- bles fall — be - hind — you, let it shine — 'til you

D **A**

- est part__ is o - ver. and ³ Let it end, let your clar -
 feel it all__ a - round_ you. and I don't mind if it's me__

E **Bm**

- i - ty__ de - fine__ you in the end. We will on -
 __ you need__ to turn__ to. We'll get by; it's the heart__

D **A**

- ly just re-mem - ber how__ it feels. } Our lives__ are made -
 __ that real - ly mat - ters in__ the end. }

E **Bm**

in these small hours, these lit - tle won -

116

F#m7 E A

- ders, these twists and turns of fate. Time falls — a — way, —

E Bm

— but these small hours, — these small hours —

1 D E A E

— still re — main, —

Bm D

2 D B

Let it slide, — still re — main. —





All of my re - gret will wash a - way some - how,





but I can - not for - get the way I feel right




now, in these small hours,





these lit - tle won - ders, these twists and turns of

D(b9) **A**

fate, yeah, these twists and turns of fate. Time falls a - way, -

E **Bm**

but these small hours, these small hours -

D **E** **A** **E**

still re - main. - yeah, oh, they still re - main, -

Bm **F#m7** **E**

these lit - tle won - ders, oh, these twists and turns of

A B

fate. Time falls — a — way, — but these small hours, —

Bm D E7

these lit - tle won - ders still re - main. —

A B Bm7

rit. **dim**

D/F# Dm/F A

LOVE IS AN OPEN DOOR

from FROZEN

Music and Lyrics by KRISTEN ANDERSON-LOPEZ
and ROBERT LOPEZ

Moderately, with a cheesy groove

Chords: D, Dsus/F#, D/G, A7sus, D, Dsus/F#

ANNA: (Spoken:) Okay, can I just say something crazy?

Chords: D/G, A7sus, D, Dsus/F#

HANS: I love crazy! ANNA: (Sung:) All my life has been a se - ries of doors _

Chords: D/G, A7sus, D, Dsus/F#

_ in my face, _ and then sud - den - ly, I bump in - to you! _

Em7(add4) A7sus D Dsus/F#

HANS: (Spoken:) *I was thinking the same thing! 'Cause like,* (Sung): I've been search - ing my whole life — to

D/G A7sus D Dsus/F#

find my own place, — And may - be it's the par - ty talk - ing, or the

Em7(add4) A7sus Em

But with you, —

cho - c'late fon - due... — but with you, — I found my —

D D9 E7

I see your face, and it's noth-ing like I've ev - er known be -

— place. and it's noth-ing like I've ev - er known be -

Gm7 NC D Dmaj7/F#

fore. Love is an o - pen door.

fore. Love is an o - pen door.

E7 Gm7 D Dmaj7/F#

— Love is an o - pen door.

— Love is an o - pen door.

[illegible]

you! Love is an o - pen door.

with you! Love is an o - pen door.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part with chord diagrams and a piano accompaniment. The guitar part is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano part is written in treble and bass clefs with the same key signature and time signature. The guitar part features four measures of chords: D/G, A7sus, D, and Dsus/F#. The piano part features a melody in the right hand and a bass line in the left hand.

Guitar Part:

- Measure 1: D/G (Chord diagram: D major with G in the bass)
- Measure 2: A7sus (Chord diagram: A7 with suspended 4th)
- Measure 3: D (Chord diagram: D major)
- Measure 4: Dsus/F# (Chord diagram: D major with F# in the bass)

Piano Part:

- Measure 1: Treble clef has a half note D4, a half note E4, and a half note F#4. Bass clef has a half note D3, a half note E3, and a half note F#3.
- Measure 2: Treble clef has a half note G4, a half note A4, and a half note B4. Bass clef has a half note G3, a half note A3, and a half note B3.
- Measure 3: Treble clef has a half note C5, a half note B4, and a half note A4. Bass clef has a half note C4, a half note B3, and a half note A3.
- Measure 4: Treble clef has a half note G4, a half note F#4, and a half note E4. Bass clef has a half note G3, a half note F#3, and a half note E3.

D/G A7sus E Esus/G#
 What? ...sand -
 I mean, it's cra - zy! We fin-ish each oth - er's...
 - wick-ed! I nev-er met some-one... who thinks so much... like me...
 That's what I was gon-na say! ...who thinks so much... like me...
 F#m7(add4) A7sus E Esus/G#
 — Jinx! Jinx a - gain! Our men - tal syn - chro - ni - za - tion can
 — Jinx! Jinx a - gain! Our men - tal syn - chro - ni - za - tion can

E/A B7sus E Esus/G#
 have but one — ex - pla - na - tion: and I — just meant to be. —
 have but one — ex - pla - na - tion: You were meant to be. —

F#m7(add4) B7sus C#m
 — Say good - bye — to the pain —
 — Say good - bye — to the pain —

E E9 F#7
 — of the past; — we don't have to feel it an - y - more. —
 — of the past; — we don't have to feel it an - y - more. —

The musical score is written in E major (three sharps: F#, C#, G#) and 4/4 time. It consists of three systems of music. Each system includes a vocal melody line, a vocal harmony line, and a piano accompaniment line. Chords are indicated by guitar chord diagrams above the staff. The lyrics are written below the vocal lines.

Am7 NC E Emaj7/G#

Love is an o - pen door.

Love is an o - pen door.

Love is an o - pen door.

Love is an o - pen door.

Life can be so much more with you! With

Life can be so much more with you!

Life can be so much more with you!

The musical score is written for a piano and voice. It features a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The score is divided into two main sections. The first section, 'Love is an open door', consists of two systems of staves. Each system includes a vocal line (soprano and alto) and a piano accompaniment (treble and bass). The piano part features a steady eighth-note bass line and chords in the right hand. The second section, 'Life can be so much more with you!', also consists of two systems of staves with similar vocal and piano parts. Chord diagrams are provided for the piano part, showing the fingerings for Am7, F#7, E, and Emaj7/G#.






you!!! Love is an o - pen door.

With you!!! Love is an o - pen door.






(giggles)

(Spoken:) Can I say something crazy?



 N.C.
 

(Spoken:) Can I say something even crazier? Yes!

Will you marry me?



NOBODY LIKE U

from TURNING RED

Music and Lyrics by BILLIE EILISH
and FINNEAS O'CONNELL

Moderate groove

Chord progression for the first system:

F5 E5 A5 F5 E5

Chord progression for the second system:

A5 F E Am

I've nev - er met no - bod - y — like — you. Had friends and I've had

Chord progression for the third system:

F E Am F E

bud - dies, — it's — true. — But they don't turn my turn - my — the way — you —

Am F E Am

do. I've nev - er met no - bod - y like you, oh.

F5 E5 A5 F5 E5

A5 N.C. F E Am

You're nev - er not on my mind, oh my, oh my. I'm nev - er not by your

F E Am F E

side, your side, your side. I'm nev - er gon-na let you cry, oh cry, don't

Am F B To Coda Am

cry. I'll nev-er not be your ride or die, al - right. Let's

N.C.

call it what it is, it's a mas - ter - piece. Got a whole lot - ta love for them cit - y streets, Glen -

dale to-night is the place to be, got a big boom box and a new C - D. Come on,

— ev - 'ry - bod - y, let's tear it up. If you want mad skills, you can share with us. I want

— ev - 'ry - bod - y to stop and stare, — and you know why. It's me, Ro - baire.

Woo, uhh, let's

go. You're nev - er not on my

D.S. al Coda

CODA **Am**
right.

N.C.

Li, li, li, li, li, like you. Li, li, li, li, li, like you.

Li, li, li, li, li, like you. Like — you, like — you.

Li, li, li, li, li, like you. Li, li, li, li, li, like you. Li, li, li, li, — like — you.

Like — you. I've nev - er met no - bod - y — like — you. — Had friends and I've had

bud - dies, — it's — true. But they don't turn my tum - my — the way — you —

Am F E Am

— do. I've nev-er met no-bod-y — like — you.

F/C E7/D Am/E Am

You're nev-er not on my mind, oh my, oh my. I'm nev-er not by your

F/C E/B Am Am/E F E7/D

side, your side, your side. I'm nev-er gon-na let you cry, oh cry, don't

Am/E Am F/C E/B Am

cry. — I'll nev-er not be your ride or die, al-right.

SOMEDAY

from THE HUNCHBACK OF NOTRE DAME

Music by ALAN MENKEN
Lyrics by STEPHEN SCHWARTZ

Tenderly

Ab Dbm6/Ab Ab Dbm6/Ab

Some - day when we are wis - er, when the world's

old - er, when we have learned,

I pray some - day we may yet live to

Ab Cm/G Db/F Cm/Eb

Bbm/Db Ab/C Bbm7(add4) Eb sus Eb7

Bbm Eb/G Fm Cm/Eb

Db(add2) Ab/C Ab/Eb Eb sus Eb7
 live and let live.

Ab Cm/G Db/F Cm/Eb
 Some - day life will be fair - er, need will be

Bbm(add2)/Db Ab/C Bbm7(add4) Eb7
 rar - er, greed will not pay.

Bbm7 Eb/G Bb7/G Db6/Ab Ab Db
 God speed this bright mil - len - ni - um

$Bb m6/F$ Fm Bbm $Eb7/Db$ Db $Eb6$ Eb Ab Cm/G

on its way. Let it come some - day.

Db/F Cm/Eb Bbm/Db Ab/C $F7sus$ $F7$

cresc. *rall.*

Broadly

Bb Dm/A $Dm7/A$ Eb/G Dm/F

Some - day our fight will be won then, we'll stand in the

Cm/Eb Bb/D $Cm7$ $Cm7(add4)$ $F7sus$ $F7$

sun then, that bright af - ter - noon.

Chords: Cm, F, Eb6/Bb, Bb, Eb(add9)

Till then, on days when the sun is gone,

Chords: Cm6/G, Gm, Cm7, F/Eb, Bb, Ebmaj7/F, F#dim7, Gm, Gm7/F

we'll hang on, wish up - on the moon.

Chords: Cm, Bb/D, Eb6, Eb6/F, Eb/F, Ebmaj7/F, F7, Bb, Ebm6/Bb

Change will come one day, some - day soon.

p sub.

a tempo

Chords: Bb, Ebm6/Bb, Bb, Ebm6/Bb, Bb

rit.

SURFACE PRESSURE

from ENCANTO

Music and Lyrics by
LIN-MANUEL MIRANDA

Moderate Pop

Em

LUISA:

I'm the strong one, I'm not ner-vous,

D C N.C. Em

I'm as tough as the crust of the earth is. I move moun-tains, I move church-es,

D C N.C.

And I glow, 'cuz I know what my worth is.

* Vocal sung one octave lower than written.

Em D C

I don't ask how hard the work is, Got a rough, in - de - struc - ti - ble sur - face.

B B/D#

Dia - monds and plat - inum, I find 'em, I flat - ten 'em, I take what I'm hand - ed, I break what's de - mand - ed, but...

Em D C

Un - der the sur - face, I feel ber - serk as a tight - rope walk - er in a three - ring cir - cus.

Em D C

Un - der the sur - face, Was Her - cu - les ev - er like, "Yo, I don't wan - na fight Cerb - erus?"

• Sung at pitch

Em D C

Un-der the sur - face, I'm pret - ty sure I'm worth - less If I can't be of serv - ics, A

Swing 16ths B B/D#

flaw or a crack, The straw in the stack That breaks the cam-el's back, What breaks the cam-el's back? It's...

Em C D

Pres-sure like a drip, drip, drip that - 'll nev - er stop, whoa _

Em G/D D/F#

Pres-sure that - 'll tip, tip, tip 'til you just go pop, whoa _ oh oh. _

Em C

Give it to your sis - ter, your sis - ter's old - er, Give her all the heav - y things we can't shoul - der. Who -
 Give it to your sis - ter, it does - n't hurt, and See if she can han - dle ev - 'ry fam - 'ly bur - den. Watch -

G/D To Coda B

— am I — if I — can't run — with the ball? — If I fall — to...
 — as she buck - les and bends, — but nev - er breaks. —

Em C D

Pres - sure like a grip, grip, grip and it won't let go, whoa. —

Em G D

Pres - sure like a tick, tick, tick 'til it's read - y to blow, whoa — oh oh. —

Em C

Give it to your sis - ter, your sis-ter's strong - er, See if she can hang on a lit - tle long - er. Who -

G B B/D#

— am I — if I — can't car - ry it all? — If I fal - ter...

Straight 16ths

Em D C

Un - der the sur - face, I hide my nerves and it wors - ens, I wor - ry some - thing is gon - na hurt us.

Em D C

Un - der the sur - face, The ship does - n't swerve. Has it heard how big — the ice - berg is?

Swing 16ths

Em D C

Un-der the sur - face, I think a - bout my pur - pose. Can I some-how pre-serve this? Line

B B/D#

up the dom - i - noes, A light wind — blows, You try to stop it top - pl - in' but on and on it goes. But

Straight 16ths

G Bm

wait — If I — could shake — The crush - ing weight —

Bm7b5 C Cm

Of ex - pec - ta - tions, Would — that free — some room — up for —

G Bm/F#

— joy, — Or re - lax - a - tion, — Or sim - ple pleas -

G7/F C Cm/Eb Em

- ure? In-stead we meas - ure This grow - ing pres - sure Keeps

D Am B D.S. al Coda (Back to Swing 16ths)

ing, Keep go - ing 'cuz all we know is...

CODA B N.C. Em

— No mis - takes — just Pres-sure like a grip, grip, grip and it won't let go,

C D Em

whoa... Pres-sure like a tick, tick, tick 'til it's read-y to blow, -

G D Em

— whoa— oh oh— Give it to your sis-ter, and nev-er won-der If—

C G

— the same pres-sure would-'ve pulled you un-der. Who— am I— if I— don't have what it takes?—

B B/D# B Em

— No cracks, no... breaks, No mis-takes! - No pres-sure!

TRY EVERYTHING

from ZOOTOPIA

Words and Music by SIA FURLER,
TOR ERIK HERMANSEN and MIKKEL ERIKSEN

Moderate Dance beat

Chord symbols: C, F, C, Gsus, C, F, C, G, C.

Lyrics: (Oh oh oh oh oh. Oh oh oh oh oh. Oh oh oh oh oh.) I messed up to - night.

With pedal

* Recorded a half step higher.

C F C

I lost an - oth - er fight. Lost to my - self, but I'll just start a - gain.

G5 C

I keep fall - ing down; I keep on hit - ting

F C G5 C

the ground. But I al - ways get up, now, to see what's next.

C F C G5

Birds don't just fly, they fall down and get up.

C F C G5

No - bod - y learns — with - out get - ting — it wrong.

C C F

I won't give up; no, I won't give in — till I reach the — end, —

C Gsus C

— and then I'll start a - gain. — No, I won't — leave; — I want to try ev -

F C G C

'ry - thing. I want to try e - ven though I could fail. I won't give

C F C

up; no, I won't give in _____ till I reach the end, _____ and then I'll start a - gain. _____

Gsus C F

_____ No, I won't leave; _____ I want to try ev - 'ry - thing. I want to try e -

C G C To Coda C

ven though I could fail. (Oh oh oh oh oh) _____

F C

_____ Try ev - 'ry - thing. _____ (Oh oh oh oh oh) _____

Try ev - 'ry - thing. (Oh oh oh oh oh.)

Try ev - 'ry - thing. (Oh oh oh oh oh.) Look how far

you've come; you filled your heart with love. Ba - by, you've done

e - nough; take a deep breath. Don't beat your - self up; no need to run

F C G5 C D.S. al Coda

so fast. Some-times we come last, but we did our best. I won't give

CODA F C Am

I'll keep — on mak - ing those new mis - takes. —

G F C

— I'll keep — on mak - ing them

Am G F Am G C

ev - 'ry day, — those new mis - takes. —

C F

(Oh oh oh oh oh.) Try ev - 'ry - thing.

C Gsus

(Oh oh oh oh oh.) Try ev - 'ry - thing.

C F

(Oh oh oh oh oh.) Try ev - 'ry - thing.

C G C Am G5 C

(Oh oh oh oh oh.) Try ev - 'ry - thing.

rit.

WAITING ON A MIRACLE

from ENCANTO

Music and Lyrics by
LIN-MANUEL MIRANDA

Moderately slow, in 2

F#m **Em** **D** **A**

MIRABEL:

Don't be up - set or mad at all.

Em **D** **A**

Don't feel re - gret, or sad at all.

Em **D** **Asus** **A** **Asus** **A**

Hey, I'm still a part of the Fam - ily — Mad - ri - gal And I'm

• Vocal written an octave higher than sung.

Em D Asus A Em D
 fine, I am to - tal - ly fine. I will stand on the side as you

C#5 C#7
 shine... I'm not fine, I'm not fine...

Dmaj9 E Dmaj9
 I can't move the moun - tains. I can't make the

E Dmaj9 E
 flow - ers bloom. I can't take an - oth - er night Up in my

room, Wait - ing on a mir - a - cle. I can't heal what's

bro - ken, Can't con - trol the morn-ing rain or a hur-ri-cane,

Can't keep down the un - spo - ken, In - vis - i - ble

pain, Al - ways wait - ing on a mir - a - cle, a mir - a - cle...

Al - ways walk - ing a - lone, Al - ways want - ing for

more, Like I'm still at that door Long - ing to shine

like all of you shine. All I need is a

change, All I need is a chance,

The musical score is written for a song in the key of F#m (indicated by two sharps on the treble clef). It consists of six systems, each with a vocal melody line and a piano accompaniment. Chords are indicated by guitar chord diagrams above the vocal line: F#m, B, F#m, B, A, E, A, C#, F#m, B, F#m, B. A fermata is placed over the final measure of the sixth system.





All I know is I can't — stay on the side. — O - pen your




eyes O - pen your eyes O - pen your eyes... —




I would — move — the moun - tains, —





Make new — trees — and — flow - ers grow. Some - one — please — just

F# G#m F#
 let me know Where do I go, I am wait - ing on a

B Em Emaj9 F#
 mir - a - cle, A mir - a - cle. I would heal what's bro - ken,

Emaj9 F# Emaj9
 Show this fam - ily some-thing new, Who I am in -

F# G#m F#
 side. So what can I do? I'm sick of wait - ing on a

mir - a - cle, So here I go... I am read - yl C - 'mon, I'm read - yl
 I've been pa - tient and stead - fast and stead - yl Bless me now as you
 blessed us All those years a - go, When you gave us a mir - a - cle.
 Am I too late for a mir - a - cle?

Slowly, freely
rall.
rit.

WE DON'T TALK ABOUT BRUNO

from ENCANTO

Music and Lyrics by
LIN-MANUEL MIRANDA

Moderately

PEPA:

We don't talk a - bout Bru - no, no, no, no!

We don't talk a - bout Bru - no. . . . But,

It was my wed - ding day, We were get - ting read - y, and there

FÉLIX:

It was our wed - ding day...








was - n't a cloud _ in the sky. _

Bru - no walks in _ with a mis -

No clouds al - lowed _ in the sky. _








- chie - vous grin - _

You tell - ing this sto - ry or _ am I?

Thun - der!! _



Bru - no says, "It looks like _ rain." _

In

I'm sor-ry mi vi-da go on... _

Why did he tell us? _

Cm Fm G Fm

do - ing so, he floods my — brain. —

A - buo - la, get the um - brei - las... —

Cm Fm G Fm

Mar - ried in a hur - ri - cane... —

What a joy - ous day, But an - y -

Ab G7

We don't talk a - bout Bru - no, no, — no, no!

way... We don't talk a - bout Bru - no, no, — no, no!

Ab **G7** **DOLORES:**

We don't talk a - bout Bru - no! Hey!

We don't talk a - bout Bru - no!

Cm **Fm** **G** **Fm**

Grew to live in fear of Bru-no stut-ter-ing or stumb-ling, I can al-ways hear him sort of mut-ter-ing and mum-bling.

Cm **Fm** **G7**

I as - so - ci - ate him with the sound of fall - ing sand, ch ch ch

• Vocal sung an octave lower than written.

Cm Fm G Fm

It's a heav-y lift, with a gift so hum-bling, Al-ways left A-buc-la and the fam-i-ly fun-bling,

Ab G CAMILO:

Grap-pl-ing with proph-e-cies they could-n't un-der-stand. Do you un-der-stand? A

Cm Fm G Fm Cm Fm

sev-en-foot frame, Rats— a-long his back, When he calls your— name It all—

G Fm Cm Fm G Fm

— fades— to black. Yeah, he sees your— dreams, And feasts— on— your screams
TOWNSPEOPLE & TOWN KIDS: Hey!—



**PEPA, FÉLIX,
CAMILO & DOLORES:**



We don't talk a - bout Bru - no, no, no, no!
We don't talk a - bout Bru - no, no!



We don't talk a - bout Bru - no!
We don't talk a - bout Bru - no!



**TOWNSWOMAN
WITH FISH:**



TOWNSPEOPLE:

He told me my fish would die. The next day: dead. No, no!



OSVALDO:

SEÑOR FLORES:

He told me I'd grow a gut! And just like he said... He said that
TOWNSPEOPLE: (No, no!)

Cm **Fm/Ab** **G7/B** **TOWNSPEOPLE:**

all my hair would dis - ap - pear, now look at my head. (No, no!)

TOWNSPEOPLE & TOWN KIDS: Hey!

Ab **G7** **DOLORES, PEPA, FÉLIX & CAMILO:**

Your fate is sealed when your proph - e - cy is read!

Bb **Bb** **ISABELA:**

He told me that the life of my dreams would be prom -

Cm **Ab** **Bb** **Bb**

- ised, and some - day be mine... He told me that my pow -

- er would grow, — like the grapes that thrive — on the vine... —

Cm **Ab**

ABUELA ALMA:

— Ó - ye, Ma - ria - no's on his way 7 told 7 me that the man

DOLORES:

Fb **Bb**

of my dreams would be just out of reach, be - trothed to an - oth - er...

Cm **Ab**

It's like I hear him — now, —

Fb **Bb**

ISABELA:

Hey sis, — I want




It's like I can hear him now, — I can hear him now!

not a sound — out of you... —








MIRABEL:

Um, Bru - no... Yeah, a - bout that Bru - no... I








CAMILO:

real - ly need to know a - bout Bru - no... Gim - me the truth and the whole truth, Bru - no! Is - a -



Abm7

JULIETA & PEPA:

bel - a, your boy - friend's here. Time for din - ner!

CAMILO:

A

Cm **Fm** **G** **Fm**

PEPA:

It was my wed - ding day, We were got-ting read - y, and there

FÉLIX:

It was our wed - ding day...

DOLORES:

Grew to live in fear of Bru-no stut-ter-ing or stum - bling, I can al-ways hear him sort of mut-ter-ing and mum - bling.

(CAMILO):

sev - en - foot frame, Rat - a - long his back, When he

ISABELA:

He told me that the life of my dreams - would be prom -

* Vocal sung an octave lower than written.






was - n't a cloud _____ in the sky. _____
 No clouds al - lowed _____ in the sky.
 I as - so - ci - ate him with the sound of fall - ing sand, ch ch ch
 calls your _____ name It all _____ fades _____ to black Yeah, he
 - lped, and some - day be mine... _____






Bru - no walks in _____ with a mis - chie - vous grin _____
 Thun - der!! _____
 It's a heav - y lift, with a gift so hum - bling, Al - ways left A - bee - la and the fam - i - ly fun - bling,
 sees your _____ dreams, And feasts _____ on _____ your screams
 He told me that my pow - er would grow, _____ like the grapes

AB **G7** **ABUELA ALMA:**

You tell - ing this sto - ry or am I? Ó - ya, Ma - ria - no's on his
I'm sor - ry mi vi - da go on...

Grap - pl - ing with proph - e - cies they could - n't un - der - stand. Do you un - der - stand?

CAMILLO: **A**

that thrive on the vine... I'm fine

Cm **Fm** **G** **Fm**

way
PEPA: Bru - no says, "It looks like rain." In

Why did he tell us?

He told me that the man of my dreams would be just
sev - en - foot frame, Ret - a - long his back. When he

He told me that the life of my dreams would be prom -

* Vocal sung at pitch.

Cm Fm G Fm

do - ing so, he floods my brain...
 A - buo - la, get the um - brel - las...
 out of reach, be - trothed to an - oth - er, an - oth - er... And I'm fine,
 calls your name it all fades to black. Yeah, he
 - ised, and some - day he mine... And I'm fine,

Cm Fm G Fm

TOWNSPEOPLE & TOWN KIDS:
 Mar - ried in a hur - ri - cane... Hey!
 What a joy - ous day!
 And I'm fine, And I'm fine, I'm fine.
 sees your dreams, And feasts on your screams
JULIETA, AGUSTÍN & ABUELA ALMA:
 And I'm fine, And I'm fine, I'll be fine. He's

Ab

PEPA, TOWNSPEOPLE
& TOWN KIDS:

G7



Don't talk a - bout Bru - no, no!

FÉLIX:
Don't talk a - bout Bru - no, no!

DOLORES:
Don't talk a - bout Bru - no!

CAMILO:
Don't talk a - bout Bru - no, no!

MIRABEL:
here! Why did I talk a - bout Bru -

Ab



G7



G



G7



Cm



Not a word a - bout Bru - no!

Not a word a - bout Bru - no!

Not a word a - bout Bru - no!

Not a word a - bout Bru - no!

no?! I nev - er should-a brought up Bru - no!

WE KNOW THE WAY

from MOANA

Music by OPETAIA FOA'I
Lyrics by OPETAIA FOA'I
and LIN-MANUEL MIRANDA

Moderately

AS

AS

A

D

E

Ta - tou ta-ga-ta fo-lau va-la-'a-ti-na e le a-tu-a, O le sa-mi te-le...

e o mi la a-va-'e le hu-'i-tau e le-lei, Ta-pe-na-pe-na...

A - ue! A - ue!

Nu - ku i mu - a. To ma - nu - le - le e ta - ta - ki ici.

A - ue! A - ue! ——— To fon - ua te mal - i - e. Na - e ko ha - ki - li - a

ka - i - ga e. We read the wind and the sky, ——— when the sun is high.

We sail the length of the seas _____ on the o-cean breeze. At night we name ev-'ry star; -

_____ we know where we are. _____ We know who we are, _____ who we are. _____

A - way, a - way, we set a course to find. A brand new is - land ev - 'ry -

where we roam. _____ A - way, a - way, we keep our is - land in our mind;

and when it's time to find home, we know the way. (A - way, a - way.) We are ex -

plor - ers read - ing ev - 'ry sign. We tell the sto - ries of our eld - ers in a nev - er end - ing

(A - ue! A - ue! Te fen - ua to mal - i - s. Na - o ko ha - ki - li - a.) chain.

We know the way!

WHAT ELSE CAN I DO?

from ENCANTO

Music and Lyrics by
LIN-MANUEL MIRANDA

Moderately fast

E⁹maj7

E

ISABELA:

I just made some - thing un - ex -

The first system of musical notation for 'What Else Can I Do?' features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte).

pect - ed,

Some - thing - sharp,

Some - thing - new.

The second system of musical notation continues the vocal and piano parts. The vocal line has a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with the same eighth-note pattern. Chord symbols B, G⁹bm, and B are indicated above the vocal line. Dynamics include *pp* and *mf*.

It's not sym - met - ri - cal, or per - fect, But it's beau - ti - ful.

The third system of musical notation concludes the piece. The vocal line has a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with the same eighth-note pattern. Chord symbols E⁹maj7, E, and B are indicated above the vocal line. Dynamics include *pp* and *mf*.







— And it's mine... What else — can I — do? **MIRABEL:** Bring it in, bring it in.




7 What else — can I — do? 7 Good talk, 7 bring it in, bring it in. Let's walk, bring it in, bring it in.




ISABELA:
 7 Free hugs! 7 bring it in, bring it in. I grow rows — and rows —





— of ros - es. Flor de may - a, By the mile. —

B **F#** **G#m**

I make per - feet, prac - ticed pos - es. So much hides... be - hind...

F# **G**

my smile. What could I do if I just

A **B** **MIRABEL:**

grew what I was feel - ing in the mo - ment? Do you know...

F# / A# **G** **ISABELA:**

where you're go - ing? Whos... What could I do if I just

A **F#**

knew it did - n't need to be per - fect, It just need - ed to be? —

B **F#m/A** **E**

— And they let me be? A hur - ri - cane of ja - ca -

B **G#m** **MIRABEL:**

ran - das, — Stran - gling — figs, — (Big!)

B **E** **B**

ISABELA: Hang - ing — vine — (This is fine...) **MIRABEL:** **ISABELA:** Pal - ma de ce - ra fills the air as I — climb —

G#m Em/G F# F# A
 And I push through... What else can I do? Can I de-

B
 liv - er us a riv - er of sun - dew? Care - ful it's car -

B/A# A
 niv - o - rous, a lit - tle just won't do... I wan - na feel the

F#
 shiv - er of some - thing new. I'm so sick of

F#sus F#(add2)/C# G#m
 pret - ty, I want some-thing true, MIRABEL: You just seem Like your life's
 don't you?

D#m E
 been a dream, — Since the mo - ment you o - pened your eyes. —
 ISABELA: Whoa... How

B D#m/A# G#m
 far do these roots go MIRABEL: All I know Are the blos -
 down? —

D#m E
 - some you grow, But it's awe - some to see — how you rise. —
 Whoa...

F#sus

BOTH:

How far — can you rise? — Through the roof, to the skies —
 How far — can I rise? — Through the roof, to the skies —

F#

F

ISABELA:

let's go... A hur - ri - cane of ja - ca -
 let's go...

C

Am

ran - das, — **MIRABEL: (Who!)** Stran - gling — figs — **(Go!)**

C

F

Hang - ing — vines — **(Grow!)** Pal - ma de ce - ra fills the

C **Am** **Fm/Ab** **G+** **G**

MIRABEL:

air as I _____ climb _____ And I _____ push through. _____ What else, _____ what else?

Ab **Bb**

BOTH:

What can you do when you are deep - ly, mad - ly, tru - ly in the

C **G/B**

MIRABEL:

mo - ment? _____ Seize the mo - ment, keep go - in'...

Ab **Bb**

BOTH:

What can you do when you know who you wan - na be is - n't per -

G **ISABELA:** **C** **MIRABEL:** **G/B**

feet? But I'll still be o - kay... Hey, eve - ry - bod - y, clear the way,

F **ISABELA:** **C**

7 I'm com - ing through with ta - be - bu - ta... (Ah

MIRABEL:

Wooh! She's com - ing through with that boo - yah!

A/m **C** **F**

Mak - ing waves— Chang-ing minds... The way is clear - er 'cuz you're ah.)

Mak - ing waves— You've changed mine—







here, and well, I owe this all to you. What else can I







do? (Ooh) What else can I do? ooh.)

Show 'em what you can do— There's noth-ing you can't do—






What else can I do?

A Whole New World

Sweetly
D(add2)



D



I can show you the world,



G(add2)/B



A/C#



Em/G



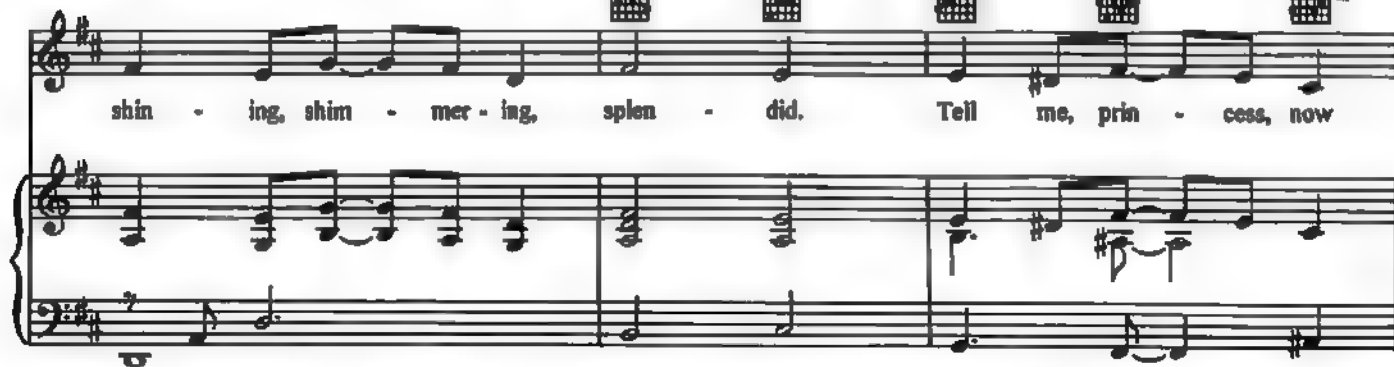
F#7



F#7/A#



shin - ing, shin - mer - ing, splen - did. Tell me, prin - cess, now



Bm

Bm/A

G

D

A7sus

when did you last let your heart de - cide?



D

I can o - pen your eyes take you won - der by

G(add2)/B A/C# Em/G F#7 F#7/A# Bm Bm/A

won - der o - ver, side - ways, and un - der, on a

G D A

mag - ic car - pet ride. A whole new world

D A A7/C# D(add2) D

a new fan - tes - tic point of view. No one to

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tell us no or where to go or say we're on - ly dream -



ing. A whole new world _____ a daz - zling



place I nev - er knew. _____ But when I'm way up here it's



crys - tal clear that now I'm in a whole new world with

D **F**

you. Un - be - liev - a - ble

C7sus/F **F** **Bb(add2)/D** **C/B**

sights in - de - scrib - a - ble feel - ing.

Gm/Bb **A7sus** **A7/C#** **Dm** **Dm/C** **Bb**

Soar - ing, tum - bling, free - wheel - ing through an end - less dia - mond sky.

F **C** **F** **C**

A whole new world a hun - dred thou - sand things be -

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gin.

I'm

like

a

shoot

-

ing

star

I've

come

so

far

I



can't

go

back

I'm

in

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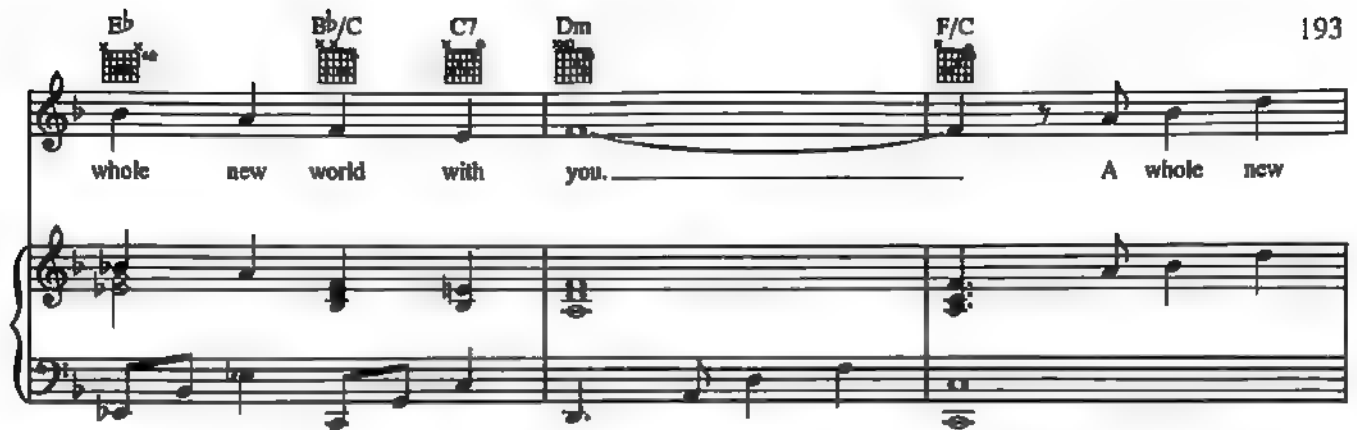
Let

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share

this

whole new world with you. A whole new



world, that's where we'll be. A thrill - ing



chase, a won - drous place for you and me.



YOU'LL BE IN MY HEART

(Pop Version)*

from TARZAN™

Words and Music by
PHIL COLLINS

Moderately

F#5



Come stop your cry - ing; - it will be all right.

Just take my hand,

B5

hold it tight.

I will pro - tect you from all a - round - you.

G#m

C#

F#

I will be here; don't you - cry.

For one so small you
Why can't they un - der - stand the

C[♯]/F[♯] **F[♯]**

seem so strong. — My arms will hold you, — keep you
 way we feel? — They just don't trust — what they

C[♯]/F[♯] **F[♯]** **B(add2)**

safe and warm. — This bond be - tween us
 can't ex - plain. — I know we're dif - f'rent, but

G[♯]m **C[♯]** **B^b**

can't be bro - ken. I will be here; don't you cry. 'Cause }
 deep in - side us we're not that dif - fer - ent at all. And }

E^b **A^b/E^b** **B^b** **B^b/A^b**

you'll be in my heart, yes, you'll be in my —

heart from this day on — now — and for - ev - er -

more. You'll be in — my —

heart no mat - ter what — they — say. You'll

be here in — my — heart al - ways.

Chords: Gm7, Cm, Ab, Db, Bb, Ab/Bb, Bb, Bb/Ab, Gm7, Cm, Ab(add2), Db.

Other markings: To Coda

Bb7sus **Ab** **Bb** **D.S. al Coda**

CODA **Bb** **Ab sus** **Ab**

Don't lis - ten to them, 'cause
des - ti - ny calls you, you

Ab sus2 **Ab** **Ab sus/F** **Fm7**

what do they know? We need each oth - er to
must be strong. I may not be with you, but you've

Ab sus2/F **Fm7** **Cm7**

have, to hold. } They'll see in time, I
got to hold on.

1 2

— know, — When — know, — We'll

show them — to- geth - er, — 'cause you'll — be in — my — heart. Be- lieve me,

you'll be in — my — heart. I'll be there from this day on, — now —

— and for - ev - er - more. —

F **Bb/F** **C** **C/bb**

You'll be in _____ my heart (You'll be here in my heart.) no mat - ter what they

Am **Dm** **Bb(add2)**

say, (I'll be with you.) You'll be here in _____ my heart (I'll be there.) al -

Eb **C** **Bbmaj9**

- ways. Al - ways,

F(add2)

I'll be with you. I'll be

there for — you al — ways, al — ways — and al — ways. —

Just look o — ver yourshoul-der. Just look o —

— ver yourshoul-der. Just look o — ver yourshoul-der;

I'll be there — al — ways. —

Bbmaj9 **F(add2)**

Bbmaj9 **Bbmaj9**

F **F(add2)**

YOU'RE WELCOME

from MOANA

Music and Lyrics by
LIN-MANUEL MIRANDA

Moderately fast (♩ = $\frac{1}{2}$ ♩)

N.C.

MAUI:

(Spoken): Ah-ha-ha, okay.

okazy.

I see what's hap - pen - ing, yeah: --

you're face to face with great-ness, and it's strange. You don't e - ven know -

— how you feel —

It's a - dor - a - ble.

Well, it's nice to see that hu-mans nev-er

change. O - pen your eyes. — Let's — be - gin: — Yes, it's real - ly

me, it's Mau - i. Breathe it in, I know it's a lot: — the hair, — the bod, —

— when you're star - ing at a dem - i - god. — What can I say —

— ex - cept, "You're wel - come, for the tides, — the sun, — the sky"? — Hey, it's o - kay, —

C **F/C** **C7sus**

C **F/C** **Bb** **C/Bb** **Am**

F **C** **E** **E7** **Am**






— it's o - kay:— you're wel - come. I'm just an or - di - nar - y dem - i - guy.—






— Hey, what has two thumbs— and pulled— up the sky — when you were wad - dl - ing



yea high? This guy! When the nights got cold,— who stole— you fire—





— from down be - low? You're look - ing at him, yo. Oh, al - so, I las -

soed — the sun. — You're wel-come. ...To stretch your days and bring you fun. —

— Al - so, I har - nessed — the breeze. — You're wel-come. ...To

fill your sails and shake your trees. — So what can I say. — ex - cept, — "You're wel -

- come, for the is - lands I pulled — from the sea?" — There's no need to pray, —

Chords: F/C, C7sus, C, Bb/C, F/C, Bb, C/Bb, Am, F, C, E, E7, Am

F C E E7 Am

— it's o - kay, — you're wel - come. Huh! I guess it's just my way of be-ing me! — You're wel -

F C C5

- come! You're wel - come! Well, come to think of it: *Rap: (See additional lyrics)*

Eb5 E5 G#5 Am F

Chords: C, E, E7, E, Am, F, C, E, E7, Am, F, C, E, E7, Am, F

(Rap ends) Well, an - y - way, — let me say, — "You're wel - come, for the won - come.
(You're wel - come.)

- der-ful world_ you know." Hey, it's o - kay, — it's o - kay: — you're wel - come. Well,
(Ha, ha, ha.) (You're wel - come.)

come to think of it, I got - ta go. — (Hey, Hey, it's your day — to say, — "You're wel - hey!")



- come, (You're wel - come.) 'cause I'm gon-na need - that boat. I'm sail-ing a - way, - a - way. - You're wel - hey.) (Ha, ha, ha, ha.) (Hey, hey, hey, hey.)

- come, (You're wel - come.) 'cause Mau - i can do ev - 'ry - thing but float! - You're wel - (You're wel - come.) (Ha, ha, ha, ha.)

- come! (You're wel - come.) You're wel - come! - And thank you.

Additional Lyrics

Rap: Kid, honestly, I could go on and on.
I could explain ev'ry nat'ral phenomenon.
The tide? The grass? The ground?
Oh, that was Maui, just messing around.

I killed an eel, I buried its guts,
Sprouted a tree: now you got coconuts!
What's the lesson? What is the takeaway?
Don't mess with Maui when he's on a breakaway.

And the tapestry here in my skin
Is a map of the vict'ries I win!
Look where I've been! I make ev'rything happen!
Look at that mean mini Maui, just tickety
Tappin'! Heh, heh, heh,
Heh, heh, heh, bey!

A collection of 28 of Disney's biggest-ever hits from the *Billboard* Hot 100,
from *Aladdin* and *The Lion King* to *Frozen* and *Encanto*.

All of You	Little Wonders
Beauty and the Beast	Love Is an Open Door
Can You Feel the Love Tonight	Nobody Like U
Circle of Life	Show Yourself
Colors of the Wind	Someday
Do You Want to Build a Snowman?	Surface Pressure
Dos Oruguitas	Try Everything
The Family Madrigal	Waiting on a Miracle
For the First Time in Forever	We Don't Talk About Bruno
Go the Distance	We Know the Way
How Far I'll Go	What Else Can I Do?
Immortals	A Whole New World (Aladdin's Theme)
Into the Unknown	You'll Be in My Heart (Pop Version)*
Let It Go	You're Welcome

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